



**Royal  
Academy  
of  
Music**

**Prospectus  
2005**



## Welcome

Principal  
**Professor Curtis Price**  
AM, PhD, Hon RAM, FRC,  
FRCM, FRNCM

'This was easily the most enjoyable and most satisfying live performance I've seen from Elton John... the Orchestra of and Choir of the Royal Academy of Music added drama, depth and sheer spectacle to this sumptuous show'

Daily Telegraph, Dec. 2002

Since 1822, the Royal Academy of Music has produced generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers — versatile and resourceful professionals working at the highest international levels.

However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to — and to anticipate — changes in the profession. Our facilities have been greatly enhanced in the last few years: we have opened the custom-built David Josefowitz Recital Hall (pictured behind me here) and new rehearsal and teaching rooms in York Gate; we have refurbished the Sir Jack Lyons Theatre; and the York Gate Collections display

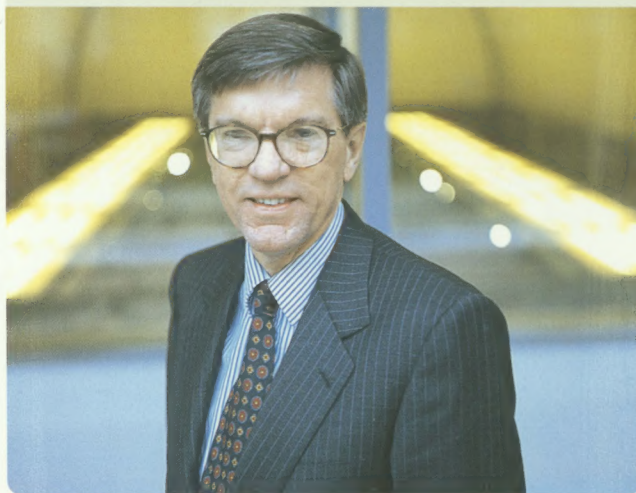
some of our finest instruments as well as providing a centre for research activities.

The Academy is thoroughly cosmopolitan, proud of the excitement it generates. It is also warm and welcoming, a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession.

Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, arrange consultation lessons with our professors, talk to current students, get the feel of the place. The Academy, which is already very international in both its teaching staff and student body, is deeply committed to recruiting musicians from the widest possible background and range of interests. We have tried very hard to ensure that

this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

**Professor Curtis Price**  
Studied at Harvard University, where he received his PhD. Taught at King's College London from 1981, latterly Head of Department, when he established the Centre for Advanced Performance Studies jointly with the Academy. Principal of the Academy since 1995, and University of London Professor since 2000. A leading authority on the music of Henry Purcell and historical performance practice, publications include studies of English and Italian music and opera. President of the Royal Musical Association, 1999–2002; Trustee of Musica Britannica and the Handel House Museum; Trustee of the National Sound Archive; Governor of the Purcell School.





President of the  
Royal Academy of Music  
Her Royal Highness  
The Duchess of Gloucester  
GCVO, Hon FRAM



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'the standard is, as we  
have come to expect,  
extraordinarily high.'

Evening Standard,  
January 2004

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Prospectus  
2005

CD  
Sampler

A selection of recordings  
made by students from the  
Royal Academy of Music

R4M021

Promotional copy — not for sale

MCP5

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## CD Sampler

<p>01 03:54 <b>Sir Harrison Birtwistle</b> 17 Tate Riffs (world première recording) Royal Academy of Music ensemble and electronics From 'Birtwistle', RAM019</p>	<p>02 11:41 <b>R Strauss</b> Symphony for Wind Instruments, 'Fröhliche Werkstatt' (first movement) Royal Academy of Music Symphonic Winds conducted by Keith Bragg From 'Sounding Out', RAM020</p>	<p>03 03:34 <b>Lassus</b> Missa Osculetur me (Sanctus and Benedictus) Royal Academy of Music Chamber Choir, Cornet and Sackbut Ensemble conducted by Patrick Russill From 'In Gloria Dei Patris: the Academy at Neresheim Abbey', CRCD6065</p>	<p>04 04:59 <b>Brian Herrington</b> Pentecostal Episodes Royal Academy of Music Manson Ensemble conducted by Simon Bainbridge From 'Nine', composition department CD sampler, RAM018</p>
<p>05 06:13 <b>Britten</b> Variations on a theme of Frank Bridge, op 10: Bourée Classique, Moto Perpetuo, Funeral March Royal Academy Soloists directed by Clio Gould supported by The British Land Company PLC From 'The Musical Landscape', CRCD6063</p>	<p>06 10:15 <b>David Matthews</b> Capriccio for two horns and strings, op 54 Royal Academy of Music Concert Orchestra Michael Thompson, conductor Richard Watkins and Alexandra Carr, horns From 'Dennis Brain: a celebration', RAM016</p>	<p>07 06:31 <b>Nick Dover</b> Grass Fights Jazz students from the Royal Academy of Music, 2002 From 'Free as could be', RAM016</p>	<p>08 04:14 <b>Schuller</b> Symphony for Brass (second movement) Royal Academy of Music Brass Soloists, conducted by James Watson From 'A World Tour', CRCD6064</p>
<p>09 02:31 <b>JS Bach</b> Orchestral Suite no 4 'Réjouissance', BWV1069 (extract) Royal Academy of Music Baroque Orchestra and Chamber Choir directed by Laurence Cummings From 'Singet!', CRCD6065</p>	<p>10 03:11 <b>Handel</b> Gloria: Quoniam tu solus sanctus and Sum Sancto Spiritu (world première recording) Emma Kirkby with Royal Academy of Music Baroque Orchestra directed by Laurence Cummings Reproduced by kind permission of BIS Records, BIS-CD-1235</p>	<p>11 05:59 <b>Mozart</b> Missa brevis in B flat, K275: Agnus Dei Royal Academy of Music Chamber Choir and Becket Ensemble conducted by Patrick Russill From 'In Gloria Dei Patris: the Academy at Neresheim Abbey', CRCD6065</p>	<p>12 05:00 <b>Beethoven</b> Symphony no 7 (arranged by the composer): Finale Royal Academy of Music Symphonic Winds conducted by Keith Bragg From 'Sounding Out', RAM020</p>

Produced by  
Professor Jonathan Freeman-Attwood  
Recording and Engineering by  
Kirsten Cowie and David Wright  
Digital Editing and Mastering by  
Kirsten Cowie, Jeffrey Ginn, Tom Leader  
and David Wright





## Frequently Asked Questions

Professor Jonathan Freeman-Attwood answers some frequently asked questions.

Vice-Principal and Director of Studies  
**Professor Jonathan Freeman-Attwood**  
BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, GMN, Simax etc., broadcaster for BBC, New Grove contributor, reviewer for Gramophone, and performance research for numerous publications and journals. As a trumpet player, he has performed widely with solo recitals and discs of sonatas, concerti, including 'Bach Connections' in 2000. GRSM Tutor 1990–1. As Dean of Undergraduate Studies 1991–5, he directed the first phase of the BMus programme. Vice-Principal and Director of Studies since 1996. Appointed a Professor of University of London, 2001.



02/03

### Who gets into the Academy?

Anyone—wherever they come from—so long as we think they have the talent and potential to succeed as professional musicians.

### How do you cater for so many different student backgrounds and cultures?

We offer a uniquely diverse

range of disciplines and programmes—from Foundation Programmes to PhDs—underpinned by a team of heads, academic and 'pastoral' tutors, counsellors, mentors and a specially dedicated officer for international students. We ensure that our student body—from over 50 countries—gets the very best guidance

## Facilities

The Academy includes all the requirements of a modern conservatoire:

- > over 100 teaching and practice studios, rehearsal and lecture rooms
- > several large concert rooms
- > the new barrel-vaulted 150-seat David Josefowitz Recital Hall, opened in 2001
- > a recently-modernised opera theatre
- > the Duke's Hall, a 400-seat concert venue
- > electronic and recording studios, used for student performances and for making demonstration tapes
- > a well-equipped library and good restaurant and bar facilities.



The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations. York Gate provides additional teaching and practice facilities and a home for the York Gate Collections, where many of the Academy's valuable and historic instruments and manuscripts are displayed.

### Library

In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London

Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song.

Among the Library's most important possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia on a theme of Thomas Tallis* and *Serenade to Music*, and the recently-discovered Handel *Gloria*.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.



and support according to individual needs.

**Does the Academy prepare students for the real world?**

90% of recent alumni are gainfully employed in music. We pride ourselves in creating stimulating study programmes for an ever-broadening and fast-changing musical environment. We also prepare students to present performances in a wide range of contexts, from schools, hospitals, clubs and festivals to all kinds of concert venues.

**Why not university?**

If you are a talented performer who needs to be trained for every eventuality as a professional musician, then you can't do better than a focused curriculum designed to realise your vocation—as we provide at the Academy.

**What's special about the Academy?**

Quite simply, we have an international teaching and coaching staff second-to-none—and the calibre of students to match them. The friendly atmosphere is a renowned and exceptional feature of Academy life.

**How much has the Academy changed in the last 10 or so years?**

It has seen the most momentous period of change in the Academy's 180-year history.

We have:

- > almost doubled the size of the Academy's space with 1–5 York Gate, a new Recital Hall, a 'living' museum and other refurbished facilities
- > become the only music conservatoire to be made a member of the world-renowned

University of London, which awards our degrees. Our special connection with King's College London allows our students to expand their horizons with a full range of humanities courses

- > led the way in Europe with our challenging BMus, MMus and PhD programmes—degrees which have helped to redefine the territory of performance studies and research

- > introduced Media Music, Musical Theatre, Jazz and a new Opera course

- > organised an unprecedented number of 'study abroad' opportunities

- > created 'Open Academy', expanding access with new programmes and initiatives into the widest community

- > enlarged our famous instrument collection (including 14 Stradivari)

- > released many outstanding and innovative CDs in a burgeoning catalogue.

**What does the Academy expect from its students?**

We expect all our students to involve themselves wholeheartedly with all the exceptional opportunities at the Academy, including the vital part played by 'corporate' performance (orchestras, ensembles, chamber music, combos etc).

**What else is important?**

That you find lifelong friends and colleagues through the 'binding' language of music, seeking meaningful collaboration—an absolutely essential part of a profitable studentship.

**Computers**

Workstations are available throughout opening hours, equipped with academic and professional applications including word-processing, spreadsheets, scanning, desk-top publishing and state-of-the-art music notation.

Students have free access to email and the internet. The Academy provides computer training, enabling students to master the management and promotional skills needed by professional musicians today.

**Instruments**

All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. At any time the majority of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

**Junior Academy**

The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk



'one of the finest student opera performances I have attended for some years. It was exceptionally well sung, beautifully dressed... a memorable evening'

Sunday Telegraph,  
November 2002, on  
*L'Incoronazione di Poppea*



## Living and Studying in London

04/05



London is an exciting and inspiring capital city in which to live and work. As one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go — whatever your tastes.

Photograph above: the Academy's building and the Duke's Hall, centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1–5 York Gate are alongside.

### Music

London is widely acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.

### Entertainment and the arts

London is a major international centre for all cultural activities.

The Tate, the new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

## Performance Opportunities

While studying at the Academy, students enjoy a range of external performance opportunities to help prepare for the demands of professional life, including international tours and concerts and recitals at major London venues such as the Royal Festival Hall, the Albert Hall and the Royal Opera House. Details about the diverse concerts promoted by the Academy appear on p.06/07.

### External bookings

In addition, the Academy secures many additional bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These may include performances in concert and recital and opportunities, open to everyone, to earn money playing at functions.

Academy by selecting the Concert Presentation or Concert Project options.

### Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

### Student Exchanges

The Academy offers a wide range of opportunities for overseas exchanges for both undergraduate and postgraduate students for periods of three months to one academic year. Information can be obtained from the Registry.

### Music and Community

As part of its strategy in Widening Participation, the Academy is committed to a number of schemes embracing community projects which include outreach 'roadshows'. All undergraduate students take the Music and Community course, which provides experience in diverse musical contexts. Postgraduates can contribute to life outside the

'infectious energy, hard-hitting rhythm section and open and articulate guitar soloing'

Guardian, April 2000  
on the Academy's winners of the Perrier young jazz award



### **Parks and history**

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.



### **Accommodation**

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

### **Travelling further afield**

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the channel tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

### **Sport and shopping**

London is the home of Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

### **London on a budget**

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

## **Student Support**

### **Students' Union**

RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks — including themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

### **Financial Assistance**

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.50/51.

### **International Students**

The Academy offers an 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life. English Language courses are compulsory for students who are judged to require them in addition to their programme of study. The innovative one-year foundation programme offers an intensive English Language course together with musical tuition; see p.50/51. A handbook for international students is available from the Registry and at [www.ram.ac.uk](http://www.ram.ac.uk), and the International Students Officer is pleased to give advice.

### **Careers Advice**

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

### **Long-term Health**

Students can apply for individual lessons in Alexander Technique (see p.41), and small group sessions are available for those with previous experience. The Academy also works with a broad range of medical specialists and has close links with excellent hospitals.

### **Counselling**

A fully-integrated pastoral team is led by the Counsellor and the Academy has a Chaplain.

### **Special Needs**

The Academy's Disability Advisor provides a confidential service on matters relating to dyslexia, mental health and other special needs.



## Recordings

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The *raison d'être* for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines

'To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making'

Sir Colin Davis

> to produce challenging, committed and discerning interpretations of interesting repertoire—something which young, talented people often respond to spectacularly well.

Please take a few minutes to listen to the CD sampler which is attached to this Prospectus. If you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

### Classical CDs

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service. Selected discs are available for sale to the public, with all proceeds used to fund future recordings—please visit [www.ram.ac.uk](http://www.ram.ac.uk) to hear extracts from Academy discs and for full details on our catalogue of recordings, including prices.

Our première recording of Handel's *Gloria* with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

06/07

## Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administered by the Concerts Department.

Concerts Manager:  
Nicola Mutton BA  
Concerts Administrators:  
Liz Williams BMus  
Hannah Jackson BMus  
Concerts Assistant:  
Esmé Acton BMus

The Academy's orchestral programme prepares students for an increasingly demanding and rapidly-changing profession.

First-year undergraduate string players take part in String Orchestra. Wind, brass and percussion first-year students participate in a series of weekly classes to introduce them to some of the staples of the orchestral repertoire. From the second year onwards, students progress to the Concert Orchestra, which performs lunchtime concerts with distinguished guest conductors to large and appreciative local audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style.

The Period Instrument Baroque Orchestra has become firmly established, giving regular concerts and masterclasses under the direction of visiting baroque specialists. The Studio Orchestra offers students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly welcomes eminent conductors for concerts and workshops with the Symphony Orchestra, Sinfonia (sponsored by 3i PLC), Manson Ensemble (contemporary music) and Opera Orchestra. Rehearsals are frequently coached by principal players from London's professional orchestras. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part

in rehearsals and concerts, leading regularly to work as 'extras' and often to auditions for full-time appointments. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less and less predictable, students are encouraged to become versatile and experienced chamber musicians. Siegmund Nissel of the Amadeus Quartet, principals from the London Sinfonietta and many other eminent musicians provide specialist coaching. Performances by chamber groups form an integral daily part of the Academy's lunchtime and early evening concert programme. Students are also invited to perform specific works in themed





Photographs above:  
Sir Elton John with the  
Academy Symphony Orchestra  
at the Royal Albert Hall

Recent releases include:

- A highly-acclaimed double-CD of classic works for wind ensemble, including music by Strauss, Mozart and Beethoven

- A tribute to the legendary horn player Dennis Brain, who studied and taught at the Academy and whose instrument is displayed in the York Gate Collections

- Music by Sir Harrison Birtwistle, including the world premiere recording of 17 Tate Riffs



#### Jazz CDs

Since 1993, the Jazz department have produced annual CDs of student originals.

'Simply splendid'  
Tony Hopkins, Daily Telegraph

'Shows off their considerable talents... a terrific achievement'  
Jazz UK

'The writing, ensemble work, improvisations, and recorded sound are all top-flight'  
David Franklin, Jazz Times

'Vast and varied—any particularisation over individual talents seems superfluous. Sufficient to acknowledge the sky-high standards attained'  
Ken Rattenbury, Crescendo

series, high profile 'free on Friday' concerts and annual composer festivals (in 2004 featuring Luciano Berio, presented in association with the Royal Festival Hall).

Larger ensembles include brass ensembles of every size and the Royal Academy Soloists, sponsored by The British Land Company PLC. The Soloists, an elite string ensemble of fourteen players, perform with their dynamic director Clio Gould. Since their Wigmore Hall debut in 2000 they have performed at the Queen Elizabeth Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The Academy Brass Soloists, a ten-piece ensemble launched in 2001, perform concerts inside and outside the Academy.

#### The Teachers

International Chair of  
Conducting and  
Orchestral Studies

Sir Colin Davis CBE, Hon RAM  
Chief Guest Conductor  
Professor Lutz Köhler Hon RAM

Orchestral coaching from leading session players, freelance musicians and principals at the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra and other major orchestras.

Specialist contemporary music coaching from London Sinfonietta principals.

Chamber music coaching from Siegmund Nissel, the Alberni String Quartet, the Jerusalem Quartet, Martin Outram of the Maggini Quartet, pianist Michael Dussek and many other teaching staff listed throughout this Prospectus.

#### 2003–2004 Highlights

- Composition and performance projects with London Sinfonietta, concluding in a performance at the Queen Elizabeth Hall
- *Omaggio*—a celebration of Luciano Berio in association with the South Bank Centre and London Sinfonietta
- Concert at the BBC Proms with Period Instrument Baroque Orchestra, the Academy of Ancient Music and English Concert
- Symphony Orchestra gigs in London, Birmingham and New York with Sir Elton John and his band
- Period Instrument Baroque Orchestra, Royal Academy Soloists and Manson Ensemble performances at Spitalfields Festival
- Orchestral concerts with Alexander Lazarev, Lutz Koehler, Vernon Handley, Yan Pascal Tortelier and Pierre André Valade
- Haydn's *Il mondo della luna* and Wolf-Ferrari's *School for Fathers* with Royal Academy Opera
- Royal Academy Soloists performance in Cremona, Italy on Strads from the Academy's collection
- Performance workshops with Sir Peter Maxwell Davies and James MacMillan
- Series of lunchtime concerts at University of London's Senate House and Norfolk & Norwich Festival
- Recordings of wind classics by Mozart, Beethoven and Strauss, and string classics by Schoenberg and Strauss



Director of Opera  
**Anthony Legge MA**

Royal Academy  
Opera Administrator:  
Fiona Trim  
Vocal Faculty and  
Opera Co-ordinator:  
Chris Loske  
Telephone 020 7873 7383  
Email opeta@ram.ac.uk

08/09



'...finely balanced and intelligent...  
term show... expertly placed  
and tested vocal lines and  
architectural forms... even the  
most taxing work is elegant...  
— and there's plenty of moments  
distant from the opera's daily  
outstanding performances.'

The Times, 14/12/01  
on Falstaff

## Royal Academy Opera

'It was difficult to believe the  
players were still students. A  
fine clutch of aspirant singers  
were all seemingly at ease...  
It was a terrific evening'

The Stage, March 2003,  
on *The Cunning Little Vixen*  
with Sir Charles Mackerras

### Anthony Legge MA

Director of Opera  
Has worked with all the major  
British opera companies  
including Glyndebourne, and  
also in Amsterdam, Brussels,  
Gothenburg, Opera Australia  
and at Bayreuth, working on the  
*Barenboim/Kupfer Ring* and  
*Die Meistersinger*. Recently  
appeared in the highly-acclaimed  
'Operatunity' on Channel 4, and  
works regularly for the BBC.  
Music Advisor at English National  
Opera, where he conducted  
many performances during  
fourteen years as Head of Music.  
A frequent judge for major  
singing awards and a Reader  
for the Queen's Anniversary  
Prize, he regularly gives  
masterclasses and is the author  
of 'The Art of Auditioning'  
(Peters Edition). Director of  
Opera since 2003.

Photo location:  
the Sir Jack Lyons Theatre.

### The Course

Royal Academy Opera is a  
specialist and intensive  
postgraduate course for those  
with the potential and aspirations  
to succeed as principals at the  
highest international standard.  
The concept of the human body  
being the singer's instrument  
is fundamental; physical fitness,  
agility, stage technique,  
communication and vocal skills,  
together with a broad repertoire,  
are all prerequisites for today's  
opera singers. Classes in  
bodywork and movement, stage  
technique, the mainstream  
European languages, singing  
lessons and vocal coaching  
form an integral part of the  
weekly training schedule.

The two annual productions are  
directed by highly-experienced  
professional conductors with  
Academy orchestras. In recent  
years, students have enjoyed the  
inspiring leadership of Sir Colin  
Davis and Sir Charles Mackerras.

Since 2001, distinguished  
visiting directors have included  
John Copley, Ian Judge, Anna  
Sweeny, Robert Chevara and  
William Reiton. Repertoire is  
drawn from a wide range of  
traditions, repertoire and styles,  
with a strong commitment to  
contemporary music and  
historically-aware performances.

Students will also have the  
opportunity to study rôles in-  
depth through individual music  
and language coaching.  
Excerpts from operas will be  
presented in a series of tableaux.  
Performance technique will be  
developed through work with  
experienced singers such as  
Ann Murray and Dennis O'Neill.  
Close communication between  
staff from all areas of vocal and  
operatic training is considered  
to be of the highest importance,  
to balance the course's  
demands with each student's  
individual development.





**Sarah Tynan: Soprano**

(pictured above as 'Fire' in *L'enfant et les sortilèges*)  
I came here for the wide variety of teaching on offer—the coaching on musicianship, acting and movement, as well as on technique, is crucial to my development.

As well as Academy opera productions, which have included working with Sir Colin Davis, I've performed the *Governess* in *The Turn of the Screw* on a tour to Russia, I've been Janacek's Vixen for Opera East, and I've even

appeared in G&S. On the concert platform, I've chosen to perform programmes of Debussy and Wolf—it's certainly varied here!



Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Savoy Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

**2003–2004 Highlights**

- **Acclaimed productions at the Academy of Haydn's *Il mondo della luna* and Wolf-Ferrari's *School for Fathers*, which also toured to Clonter Opera**
- **Inaugural year of a Bel Canto Prize in association with Opera Rara**
- **Staged performances of varied opera tableaux**

**Your Audition**

Please note that Royal Academy Opera is a Postgraduate Diploma (PGDip) programme only, and is not available as either BMus or MMus.

You should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation.

In addition to the course-specific requirements above, 45 minutes before the allotted audition time you will be provided with four texts—one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of their choice.

You will also be given a Quick Study (in English) which you will be required to sing after you have performed your chosen pieces in the audition. See p.52 for general details.

**The Teachers**

**Visiting Professor of Opera**  
Robert Tear CBE, MA, Hon RAM, FRCM  
FRSA, Hon Fellow of King's College, Cambridge

**Visiting Professors**

John Mark Ainsley Hon RAM  
Barbara Bonney Hon RAM  
Nicolai Gedda Hon RAM  
Valerie Masterson CBE, Hon RAM

**International Chair of Orchestral Studies**

Sir Colin Davis CBE, Hon RAM

**Principal Operatic Coaches**

Ingrid Surgenor MBE, ARAM, FWCMD, GRSM (Welsh National Opera, Bayreuth Festival, official accompanist for Cardiff Singer of the World)  
Mary Hill MA, Hon ARAM, LRAM, ARCM (Co-ordinator of preparatory opera, Director, Abbey Opera and formerly Glyndebourne Festival Opera)

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies, overleaf

**Opera Role Coaches and Music Staff**

Laurence Cummings MA, ARCM, FRCO (Head of Historical Performance)  
David Drummond BMus  
Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)  
Jonathan Hinden BSc, LRAM, ARCM (former head of music staff, Glyndebourne Festival Opera)  
Audrey Hyland BA (English Touring Opera, Britten-Pears School)  
Iain Ledingham MA, FRAM, FRCO  
Steven Naylor BMus, FRAM (Glyndebourne Festival Opera)  
Jonathan Papp ARAM, GRSM (Royal Opera House Covent Garden, Britten-Pears School)  
Michael Pollock (Welsh National Opera)  
Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)



Head of Vocal Studies  
**Mark Wildman** FRAM, FRSA

Vocal Faculty and  
 Opera Co-ordinator:  
 Chris Loake  
 Telephone 020 7873 7444  
 Email [voices@ram.ac.uk](mailto:voices@ram.ac.uk)



10/11

#### Recent Student Prize-Winners

Kathleen Ferrier Award 1991  
 The City of London School Choir  
 Cambridge University 2000-01  
 BBC Singers 2001-02  
 Royal College of Music 2002-03  
 BBC Singers 2003-04  
 BBC Singers 2004-05  
 BBC Singers 2005-06  
 BBC Singers 2006-07  
 BBC Singers 2007-08  
 BBC Singers 2008-09  
 BBC Singers 2009-10  
 BBC Singers 2010-11

## Vocal Studies

### Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals. Students' recent successes include prizes in the Kathleen Ferrier Award, Royal Over-Seas League, National Mozart Competition, Cardiff Singer of the World and ENO's Jerwood programme. Many former students sing as principals in major opera companies in Britain and overseas. Singing teacher at the Academy since 1982 and Head of Vocal Studies since 1991.

Photo location: the Duke's Hall.

### The Course

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course.

Course work in undergraduate and postgraduate vocal studies programmes is designed to impart the performance skills required for professional careers in opera and concert repertoire. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching, stage work, languages, song classes, speech and specialist training in historical performance and contemporary music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed

for their individual needs. The postgraduate vocal studies course includes a preparatory opera programme. Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer. For those aiming for a career in solo concert and chamber choir work, the Academy offers a specialist recital/concert course in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

The Chamber Choir performs music from all periods, reflecting the range of professional opportunities available. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances.

'there was little to choose between singers of style, timing and considerable class'

The Times, November 2003





**William Berger, Baritone** says:  
You really have to work hard – the quality of my fellow students gives me plenty of motivation to push myself. The teachers are incredibly good teachers, as there's a real sense of teamwork and teamwork really together. I've performed in a variety of

concerts at the London Bach Festival and Rosemere, and performed at Royal and American Song. Throughout Academy has got some wonderful, well-structured courses in the College of Performing Arts in London, like the USA, Japan and Hungary.



The Academy has a limited number of places for prospective students and those who display remarkable at audition professional potential and a strong ability to vocal, musical and intellectual maturity to withstand the rigours and demands of the Byham course.

## Your Audition

### All Candidates

45 minutes before your audition time you will be provided with four texts— one in each of Italian, English, French and German. You will be required to prepare and read the English text and one other of your choice. You will also be given a Quick Study (in English) which you will be required to sing after you have performed your chosen pieces in the audition.

### Language Candidates

You should prepare three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to you. You may be required to sing only two of the prepared works.

See p.52 for general details.

### Interpreters

You should prepare an operatic aria, an oratorio aria and two contrasting works of your own choice from the song repertoire. One item must be sung in English or English translation.

### The Teachers

#### Vocal Teachers

John Mark Ainsley Hon RAM  
Barbara Bonney Hon RAM  
Nicolai Gedda Hon RAM  
Valerie Masterson CBE, Hon RAM  
Dennis O'Neil CBE, DMus  
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

#### Instrumental Teachers

Noelle Barker OBE, MA, FGSM, Hon RAM  
Edward Brooks FRCM, Hon FBC  
Nicholas Clapton MA  
Jennifer Dakin ARAM  
Philip Doghan BA  
Diane Forlano Hon RAM  
Glennville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FBSM  
Jane Highfield GRSM, LRAM  
Anne Howells ARMCM, Hon FRMCM

Julie Kennard BA, ARCM, Hon ARAM  
David Lowe MA, ARCM Hon ARAM  
Penelope MacKay AGSM, Hon ARAM  
Joy Mammen Hon RAM  
David Maxwell-Anderson BA, MA  
Ian Partridge CBE, Hon RAM, LGSM  
Alison Pearce AGSM, Hon ARAM  
Janet Price MMus, LRAM, ARCM, Hon ARAM

Jean Rigby FRAM  
Elizabeth Ritchie ARAM, LRAM  
Beatrice Unsworth Hon ARAM  
Mark Wildman FRAM, FRSA

#### Vocal Masterclasses/Coaching

Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL  
Gareth Hancock MA, ARAM, ARCM  
Mary Hill MA, Hon ARAM, LRAM, ARCM  
Audrey Hyland BA  
Iain Ledingham MA, FRAM, FRCO  
Jonathan Papp ARAM, Dip RAM, GRSM  
Geoffrey Pratley BMus, FRAM  
Clara Taylor FRAM, FRSA

Operatic Coaches are listed under Royal Academy Opera.

### Song Classes and Courses

Ludmilla Andrew BA, Hon ARAM (Russian)  
Maria Cleva (Italian)  
Florence Daguerre de Hureaux Licenciée ès Lettres, LRAM (French)  
Mandy Demetriou (Movement)  
Paul Esswood Hon RAM (Baroque Aria)  
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)  
Geraldine Frank BA, Hon ARAM (German)  
Karen Halliday (Movement)  
Iain Ledingham MA, FRCO, FRAM (German Repertoire; Choirs)  
Penelope MacKay AGSM, Hon ARAM (French Song)  
Johanna Mayr MagPhil, (German)  
Victoria Newlyn (Movement)  
Ian Partridge CBE, Hon RAM, LGSM (Lieder and Early English Song)  
Elizabeth Ritchie ARAM, LRAM (English Song)  
Karen Rabinowitz Hon ARAM (Acting)  
John Ramster BA (Acting)



Head of Choral Direction  
and Church Music

**Patrick Russill**

MA, Hon RAM, Hon FRCD

Telephone 020 7873 7331

Email [choral.direction@ram.ac.uk](mailto:choral.direction@ram.ac.uk)

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## Choral Direction and Church Music

'The RAM's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'

Gramophone, February 2003,  
on *In Gloria Dei Patris*

### **Patrick Russill**

MA, Hon RAM, Hon FRCD

Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Executive Committee member and examiner (Choral Direction) at the Royal College of Organists. Musical Editor of *The Catholic Hymn Book* (1998). Visiting Professor of Choral Direction, Leipzig Hochschule für Musik und Theater. Head of Church Music 1987–97.

Photo location:  
St. Marylebone Parish Church.

### **The Course**

The Academy's distinctive postgraduate Choral Direction and Church Music course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers and the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London.



## Choral Direction

Open Day: contact us for an individual appointment



**Catherine McKay** (Hon RAM)  
 (Vocal Technique)  
 While studying in Dublin I became interested in vocal technique and in the English choral tradition, and I was eager to come to London when the tradition is so rich. This Academy provides an

ideal environment to develop this, a discipline through exercises, technical, aural, repetition and insight, and also gives us the practical experience of working regularly with many of London's best professional choral directors and ensembles.



It's a good foundation for your next steps, and it's a great opportunity to meet the staff and the students. I've enjoyed it very much and I look forward to a return to the Academy.

Wendy Light  
 A David Hill trainee

## Your Audition

Entrance auditions are held in early March 2005. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 7th January 2005. Auditions take place in London only.

Audition requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry. See p.52 for general details.

## The Teachers

Denise Ham (Hon ARAM)  
 (Vocal Technique)

Julie Kennard BA, ARCM, Hon ARAM  
 (Vocal Technique)

David Lowe (Hon ARAM, MA, ARCM)  
 (Vocal Technique)

David Pettit MA, BMus, FRCO  
 (Hon ARAM (Aural Skills))

Patrick Russill MA, Hon RAM, Hon FRCO  
 (Head of Choral Direction and Church Music)

Jeremy Summerly MA, MMus  
 (Hon ARAM)

## Visiting Professor

Professor Roland Börger  
 (Head of Choral Direction,  
 Leipzig Hochschule)

## Consultants

David Hill (Hon DMus, MA, FRCO,  
 Hon FGCM)

James O'Donnell MA, FRCO, Hon RAM

## 2003–2004 Highlights

- > Broadcasts on BBC Radio 3 and Radio Magyar (Hungary) of the department's CD recording of Lassus and Mozart masses with historic instruments in Neresheim Abbey, southern Germany
- > A week-long programme at Neresheim Abbey, including liturgical services and a concert with repertoire ranging from Hildegard of Bingen to the present day
- > Masterclasses with Andrew Carwood, David Hill, James O'Donnell and Peter Wright
- > Week-long programme of classes and seminars with Visiting Professor Roland Börger (Leipzig Hochschule) focussing on Bach's *St John Passion* and music of the Bach family



Piano Department Administrator  
Rita Castle *rita.castle@ac.uk*  
Telephone 020 7673 7396  
Email [keyboardexam.ac.uk](mailto:keyboardexam.ac.uk)

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# Piano and Piano Accompaniment

Push, the independent  
university guide, 2003

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second and fifth prizes) and Leeds 2000 and 2003 (fifth prizes), Clara Haskil Piano Competition 2001 (finalist), and Munich (ARD) 2002 (third prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.

Photo location: Christopher Elton's teaching studio.

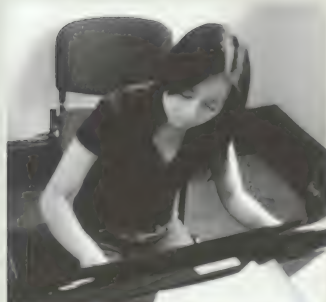
The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities

to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Peter Donohoe, Ferenc Rados, Angela Hewitt, Stephen Hough, John O'Connor, Murray Perahia and many others. Regular masterclasses are given by Alexander Satz and Maria Curcio.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.





### Yusuf Mirza

Postgraduate student  
 I started playing when I was 10. I studied at the Royal College of Music for five years. I then moved to the Royal College of Music for my postgraduate studies. I am currently studying for my PhD in Musicology. I am also a member of the Royal College of Music's Piano Department.



Postgraduate student  
 I have a regular programme of recitals and I'm looking to get bigger knowledge of repertoire. Through the Academy I've also gained valuable opportunities to perform in a variety of settings.

Postgraduate student  
 I have a regular programme of recitals and I'm looking to get bigger knowledge of repertoire. Through the Academy I've also gained valuable opportunities to perform in a variety of settings.

### Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. Accompaniment coaching is also given to undergraduates as appropriate. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lied, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique. Selected students are assigned to Royal Academy Opera for intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

### Your Audition

You should offer a free-choice programme with a minimum of three works (undergraduates: 20–40 minutes; postgraduates: 40–60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but you may specify one work which you particularly wish to perform.

### Piano Accompaniment

(postgraduates only) You should prepare a programme (minimum 20 minutes) of songs and/or instrumental works, and including a short, technically demanding solo work. Some tests of musicianship and keyboard skills may be given.

Accompanists must bring their own soloist(s)—please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

### Masterclasses

You should coach your singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected. See p.52 for general details.

### The Teachers

#### Visiting Teachers

Alexander Satz  
 (Broadwood Visiting Professor of Piano)  
 Maria Curcio Hon RAM  
 Stephen Hough

### Piano

Professor Christopher Elton  
 FRAM (Dedrich Professor of Piano)  
 Arnaldo Cohen  
 Graeme Humphrey ARAM  
 Diana Ketler ARAM  
 Piers Lane BMus, Hon RAM  
 Vanessa Latche FTCL, Hon ARAM, ARCM  
 Joanna MacGregor FRAM  
 Prof. Hamish Milne FRAM  
 Martin Roscoe Hon ARAM  
 Tanya Sarkissova Grad (Moscow State Cons.), Grad (Kiev State Cons.), Hon ARAM  
 Aaron Shorr ARAM  
 Colin Stone  
 Patsy Toh ARAM, 1<sup>er</sup> Prix Paris

### Postgraduate and Piano Ensemble Coaching

Clifford Benson Hon ARAM, ARCM  
 Julius Drake Hon RAM  
 Michael Dussek FRAM  
 Co-ordinator of Piano Chamber Music  
 Iain Ledingham MA, FRAM, FRCO  
 Malcolm Martineau MA, Hon RAM  
 Geoffrey Pratley BMus, FRAM  
 Andrew West ARAM



**Classical Accordion**  
Open Day: contact us for an individual appointment

Head of Classical Accordion  
**Owen Murray**  
GRAM, Dip RAM (Copenhagen), Hon RAM

Telephone 020 7873 7381  
Email [accordions@ram.ac.uk](mailto:accordions@ram.ac.uk)



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#### Milos Milivojevic

(pictured above right)  
I began to play very young, contemporary music, and being at the Academy has given me great opportunities to get involved and to perform across the great 21st-century

musical. I've played at the Wigmore Hall and the South Bank Centre, and, maybe, I'm the first accordionist to perform at the University of London's Senate House. As an accordionist, you must always

be well prepared for your audience. I'm and I'm very happy to have worked with several WebMoney composers and also to have been to the meeting about music.

## Classical Accordion and Organ

### Classical Accordion Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*. Head of Classical Accordion since 1986.

Photo location: Owen Murray (left) with visiting Professor Friedrich Lips in Regent's Park alongside the Academy.

#### The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor:  
Friedrich Lips (Moscow)

### The Course

The Academy was the first British conservatoire to introduce teaching for the classical accordion—an instrument with a substantial original solo and chamber repertory. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov and Peter Soave.

### Your Audition

Two or three contrasting pieces should be offered. Contact the Registry for further information and a list of recommended repertoire.

See p.52 for general details.

'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'

The Independent, April 2000



## Organ

Open Day: contact us for an individual appointment

Head of Organ  
**David Titterington**  
MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Administrator  
Helen Thorp BA  
Telephone 020 7873 7378  
Email [organ@ram.ac.uk](mailto:organ@ram.ac.uk)



### Arnfinn Tobiassen

Specialist (concert and church) organist and teacher of my favourite parts of the subject at the Academy is the church organist. The teaching is concentrated on the day-to-day types of repertoire and practice which are essential for the organist.

However, a chance to learn and develop more from outside the Academy expectations and expectations are based on the performance of the organist.

This year I won the organ ensemble prize after performing Elgar's Two Trios for organ and strings and organ, and later this year I am going to Finland to play two recitals with a violinist.

## Organ

### David Titterington

MA, Hon DMus, Hon FRCO, Hon ARAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many significant works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Photo location: outside St. Marylebone Parish Church.

The Organ is a subject of great importance.

The Organ is a subject of great importance (Royal Academy of Music project).

## The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll,

specially made for the Duke's Hall by the Dutch firm of van den Heuvel. A rare Neopolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

## Your Audition

See [www.ram.ac.uk](http://www.ram.ac.uk) or contact the Registry for requirements; see p.52 for general details.

## The Teachers

Nicolas Kynaston Hon FRCO  
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM  
Patrick Russill MA, Hon RAM, Hon FRCO  
David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

## Visiting Professors

Lionel Rogg Hon DMus, Hon FRCO  
Jon Laukvik (Stuttgart Hochschule)

## Harmonium

Anne Page BMus

## Organology

William McVicker BA, PhD, ARCO

## Improvisation

Nigel Allcoat LRAM

## Arrest Skills and Repertoire

David Pettit MA, BMus, FRCO, Hon ARAM



Head of Composition  
**Professor Simon Bainbridge**  
 FRCM, Hon RAM

Composition and Contemporary  
 Music Dept. Administrator:  
 Helen Thorpe  
 Telephone 020 7873 7379  
 Email [composition@ram.ac.uk](mailto:composition@ram.ac.uk)

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#### Successful Post Graduates

Dr Richard Field (W. Manchester CPO)  
 Graham Jones (CPO)  
 Sir Bernard Ginn (CPO)  
 Nicholas Maw (CPO)  
 Sir John Dannenberg  
 William Walton (CPO)  
 David Matthews (CPO)  
 Paul Williams (CPO)  
 David Matthews (CPO)  
 Richard Field (CPO)

## Composition and Contemporary Music

The Academy's 'ambitious,  
 important contemporary-  
 music festivals'

The Guardian, March 2001

have 'for some time been a  
 welcome annual fixture in  
 London's new music calendar'

The Independent, April 2000

**Professor Simon Bainbridge**  
 FRCM, Hon RAM

Large-scale pieces include works for the BBC Symphony Orchestra, BBC Philharmonic and London Sinfonietta. In 1997 he was awarded the Grawemeyer Prize for composition for his orchestral work *Ad Ora Incerta*. Most of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for the Nash Ensemble, Fretwork and Birmingham Contemporary Music Group. He is currently working on an orchestral piece for the BBC Symphony Orchestra. Future plans include a work for the London Sinfonietta, and a large-scale opera project for 2006. Head of composition since 1999.

Photo location:  
 a teaching room in York Gate.

### The Course

The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and recorded in regular workshops, the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

The International Composer Festival, celebrating the work of a prominent living composer, 'has for some time been a welcome annual fixture in

London's new music calendar' (The Independent, April 2000). Featured composers have included Berio, Carter, Donatoni, Henze, Kagel, Kurtág, Ligeti, Lutoslawski, Messiaen, Pärt, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by students are performed throughout all the festivals.

The Principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting.





#### Naomi Parnock

Naomi Parnock is a composer and performer. She has been involved in a number of projects, including the 'Cutting Edge' concert series. She is currently studying for a degree in Music at the University of London.

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Naomi Parnock is a composer and performer. She has been involved in a number of projects, including the 'Cutting Edge' concert series. She is currently studying for a degree in Music at the University of London.

#### Your Audition

Your must send your portfolio to the Registry by 22nd October 2004.

#### Instrumental/Orchestral

Candidates must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Please supply recordings wherever possible.

#### Postgraduate/MA/MPhil

Candidates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Please supply recordings wherever possible. You should also submit two examples of your written work (in English).

See p.52 for general details.

#### The Teachers

The teaching staff are all distinguished professional composers with a great variety of experience and skills. There are also regular visits by distinguished composers.

**Visiting professor**  
Simon Holt

**Music Centre in Composition**  
Paul Patterson FRAM, FRSA

Christopher Brown MA, FRAM  
Philip Cashian DMus, BMus  
Brian Elias  
Dominic Muldowney  
Milton Mermikides BSc, BMus, OC  
(Head of Music Technology)

**Recording Engineer**  
Kirsten Cowie BMus

#### 2003-2004 Highlights

- > Workshops or performances of all student works composed over the year
- > Performances of works by Academy students at the Spitalfields Festival in London and Sounds New Festival in Canterbury
- > Student commissions in the British Music Information Centre's 'Cutting Edge' concert series
- > A variety of education projects for which composition students worked in schools
- > Significant visits by Sir Peter Maxwell Davies, James MacMillan and Simon Holt
- > Concerts and discussions featuring the music of Edwin Roxburgh, John McLeod and Bernard Rands
- > Workshops with the Academy's Symphony Orchestra and Manson Ensemble
- > Two recorded BBC Singers workshops of music by Academy students
- > Instrumental workshops with Leigh Howard Stevens (marimba), Steven Goss (guitar), Sarah Watts (bass clarinet) and Paul Silverthorne (viola)
- > Collaborations with the London Sinfonietta, Bristol School of Animation (University of the West of England), Royal National Theatre and the BBC Singers
- > A total of more than 80 student works performed
- > In October 2004, a collaboration with the Juilliard School in which new works by composers studying at the Academy and Juilliard will be performed in both London and New York



Head of Strings  
**Professor David Strange** FRAM

Strings Dept. Administrator:  
 Rita Castle Hon FRAM  
 Telephone 020 7873 7395  
 Email [strings@ram.ac.uk](mailto:strings@ram.ac.uk)

20/21



#### Recent Student Successes

String graduates include:  
 1987-1991 with BBC SO,  
 BBC Concert Orchestra,  
 BBC National Orchestra of  
 Wales, BBC Philharmonic,  
 BBC Symphony SO, City of  
 Birmingham SO, London  
 Chamber Orchestra,  
 English National Opera, 1991,  
 with Chamber Orchestra,  
 London Philharmonic  
 Orchestra, London SO,  
 Madrid SO, Orquesta  
 Sinfónica de Sevilla, Oslo  
 Philharmonic, The Royal Opera,  
 Copenhagen Philharmonic,  
 Royal Liverpool Philharmonic,  
 Royal Opera House,  
 Royal Philharmonic,  
 RTE, Decca and many of  
 the major European  
 Symphony Orchestras.

## Strings

Violin  
 Viola  
 Cello  
 Double Bass

'the players could not be  
 more expressive'

BBC Music Magazine,  
 November 1999

#### Professor David Strange FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997. Appointed a Professor of University of London, 2002.

Photo location:  
 the York Gate Collections

#### The Course

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly

welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall.

Chamber music is a major component of all string students' work—see p.06/07. Fourteen of the top string players make up the Royal Academy Soloists, who are directed by Clio Gould.

#### Instrument Collection

The Academy's collection of over 250 stringed instruments, including 25 Cremonese instruments, is the most significant of its type worldwide. Many instruments are available for student use. The staff of the on-site stringed instrument workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for repairs and repairs.



## Strings

Violin; Viola; Cello; Double Bass

Open Day: 13th October 2004



### Georgina Murray:

#### Double bass

(pictured above)  
Bassists at the Academy enjoy a perfect blend of healthy competition but a strong support network and sense that we're all in it together. As well as some great concerts

with the Symphony Orchestra I've played with Elton John at the Royal Opera House, recorded a CD of student works for the composition department, and performed everything from media music to baroque. I've studied with

all the bass teachers and had lessons in voice (as second-study) and jazz. I've also learned a lot through Music in Community projects and getting involved with the Students' Union.



### Your Audition

A good knowledge of scales and arpeggios is expected. See p.52 for general details.

#### Violin Undergraduates

1st movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

#### Violin Postgraduates

1st movement of a major post 1800 concerto and a contrasting piece.

#### Viola and Cello

1st movement of a major concerto and a contrasting piece.

#### Double Bass

One piece of your own choice plus two excerpts from orchestral repertoire.

### The Teachers

#### Violin

Remus Azoitei MMus  
Diana Cummings FRAM  
Howard Davis FRAM, FRSAMD, FRSA  
Richard Deakin MMus, FRCO, ARAM  
Mayumi Fujikawa  
Clio Gould AGSM, Hon RAM  
Erich Gruenberg OBE, Hon RAM  
FGSM, FRCM  
Maurice Hasson Hon RAM  
Hu Kun Hon RAM  
Sophie Langdon ARAM  
Mateja Marinkovic Hon ARAM  
Nicholas Miller ARAM  
Lydia Mordkovitch Hon RAM, FRNCM  
György Pauk Hon RAM, Hon GSM  
(Ede Zathureczsky Professor of Violin)  
Tomotada Soh  
Marianne Thorsen ARAM  
Joshua Bell Hon RAM (Visiting Professor)  
Joji Hattori (Visiting Professor)

#### Viola

Philip Dukes  
Yuko Inoue BA, PPRNCM, Hon ARAM  
Garfield Jackson ARAM  
Martin Outram BA, FRAM  
Paul Silverthorne FRAM

James Sleigh ARCM

Matthew Souter AGSM

Jerzy Kosmala (Visiting Professor)

Hartmut Rohde (Visiting Professor)

#### Cello

Colin Carr Hon RAM

Lionel Handy ARAM

Josephine Knight ARAM

Mats Lidström Hon ARAM

Philip Sheppard ARAM

David Smith FRAM, FRSAMD

Professor David Strange FRAM

Robert Cohen (Visiting Professor)

Steven Doane (Visiting Professor)

#### Double Bass

Robin McGee FRAM

Duncan McTier BSc, FRNCM, ARCM

Graham Mitchell

Rodney Stewart FRAM

Edgar Meyer (Visiting Professor)

Peter Pühn (Visiting Professor)

#### Instrument Custodian

David Rattray Hon ARAM

### 2003–2004 Highlights

- > Violin masterclasses by Norbert Brainin, Thomas Brandis, Mauricio Fuks, Joji Hattori, Lewis Kaplin, Sylvia Rosenberg, Eric Rosenblith and Zvi Zeitlin
- > Viola masterclasses by Philip Dukes, Jerzy Kosmala and Hartmut Rohde
- > Cello masterclasses by Robert Cohen, Steve Doane, Anssi Karttunen and Paul Marleyn
- > Double bass masterclasses by Edgar Meyer and Peter Pühn
- > Visits by the Maggini, Vanbrugh, Jerusalem and Skampa quartets
- > Royal Academy Soloists concerts at the Academy and in major music festivals outside, directed by Clio Gould
- > A busy programme of recitals and chamber music



Head of Harp  
**Professor Skaila Kanga**  
LRAM, FRAM

Harp Administrator:  
Helen Thorp BA  
Telephone 020 7873 7379  
Email [harp@ram.ac.uk](mailto:harp@ram.ac.uk)



22/23

**Catrin Finch** (BMus)

(pictured above right)

'From the start I've loved the positive and friendly atmosphere here — I've made very good friends, and we'll keep in touch as we all progress in the profession.'

Over my time here I've recorded demos in the studio, performed all the major ensemble repertoire and worked with contemporary composers. I've played jazz and media music as well as concertos.

The Academy has been very supportive of my outside career too — I've been positively encouraged to accept each opportunity, whether it's a little recital or a two-week US concert tour.'

## Strings

Harp and  
Classical  
Guitar

**Harp**  
**Professor Skaila Kanga**  
LRAM, FRAM

Studied at the Royal Academy of Music. Composer, widely known as a soloist, chamber musician and recording artist. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and the London Mozart Players, and regular Guest Principal of the Royal Philharmonic Orchestra. Alongside her classical career, Skaila has always been very active in the pop world, and has a long list of film and TV credits. Head of Harp since 1988.

Photo location:  
the York Gate Collections

### The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble classes.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses —and many students have achieved major successes in national and international competitions. The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

### The Teachers

Daphne Boden FRAM, ARCM, FRSA  
Professor Skaila Kanga  
LRAM, FRAM (Head of Harp)

Thelma Owen BMus (Orchestral and Art of Teaching) former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix  
Brussels Conservatoire

Helen Tunstall GRSM, ARCM  
(Contemporary Ensemble Tutor)  
Principal, London Sinfonietta

### Visiting Professor

Elinor Bennett LLB, ARAM, Dip RAM

**Visiting Professor of Jazz Harp**  
Park Stickney

### Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available on [www.ram.ac.uk](http://www.ram.ac.uk) and from the Registry.

See p.52 for general details.

'A lively performance by students from the Royal Academy of Music.'

New York Times, May 2002



## Classical Guitar

Open Day: contact us for an individual appointment



Head of Guitar  
Michael Lewin FRAM

Guitar Administrator:  
Helen Thorp BA  
Telephone 020 7873 7379  
Email [guitar@aram.ac.uk](mailto:guitar@aram.ac.uk)

### Classical Guitar

#### Michael Lewin FRAM

Studied at the Royal Academy of Music and later in Spain with José Tomas. As guitarist and lutenist, has performed with the Royal Shakespeare Company, Scottish Opera, English National Opera, Royal Opera House Covent Garden and La Piccola Scala, Milan. In addition to solo concerts, has played and recorded with leading ensembles and orchestras throughout Europe. Vice-President of the European Guitar Teachers' Association.

Photo location: above the Academy's entrance.

### The Course

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year).

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists regularly win top prizes in major national and international competitions. Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Xuefei Yang, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

### The Teachers

Michael Lewin FRAM  
Timothy Walker Hon ARAM

### Visiting Professors

John Mills Hon ARAM  
John Williams OBE, Hon RAM

### Consultant

Julian Bream CBE, Hon RAM

### Your Audition

Undergraduates should present three pieces and postgraduates four pieces from:

- > a contrapuntal work written between c.1550–1750
- > a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s), written after 1950.

See p.52 for general details.



Head of Woodwind  
**Keith Bragg** Hon ARAM, AGSM

Woodwind Department  
 Administrator:  
 Hannah Jackson BMA  
 Telephone 020 7873 7320  
 Email woodwind@aram.ac.uk

24/25



**Recent Student Successes**  
 Awarded First Prize (1st) with  
 Bagpipers, with 1st prize in  
 City of London Pipe Band  
 Festival (2nd Prize, 1st Prize)  
 Oxford, Henry King School  
 (1st Prize, 2nd Prize)  
 British Brass Band Competition (1st Prize)  
 Westminster, City of London  
 Brass Band Competition (1st Prize)

## Woodwind

**Keith Bragg** Hon ARAM, AGSM  
 Studied with Judith Pearce, then William Bennett at the Guildhall School of Music and in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia since 1990, he has performed with all the major London orchestras.

A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

Professor of Piccolo since 1992 and Head of Woodwind since 2002.

Photo location: the new David Josefowitz Recital Hall.

### The Course

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by William Bennett, Roger Birnstingl, Henri Bok, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Maxence Larrieu, Andrew Marriner, Stephen Maux, Sabine Meyer, Frank Nolan, Alexei Ogintchouk, Antony Pay, John Price, Hansjorg Schellenberger, Helen Simons, Christian Wetzel and Dominik Wollenweber.

### Your Audition

Two contrasting pieces of your own choice. A good knowledge of scales and arpeggios is expected. Sight-reading may be given. See p.52 for general details.

'can be enjoyed on a level equal to that of many a seasoned professional ensemble... the playing is so skilful, carried off with lightness and with a richness of ensemble.'

Sunday Telegraph, January 2004, on the Symphonic Wind CD *Sounding Out*





**Katherine Lacy, Clarinet** (Principal, London Sinfonietta)

"I joined the Academy because of the reputation of the current professors. I've been advised from many other people that, in addition to them, I've played alongside experienced professionals in

the LSO accompanying the King's Festival, performed spontaneously with the Palace Theatre, and organised student masterclasses for fellow students. The invaluable sessions with Keith Bragg are fantastic – he helps us really



play, so much so that I now practise his ideas at home every day. We all have to play something regularly, too, which means that I can now come to play that player from other classes (that I have to play to)!"

## The Teachers

### Flute

**Professor Sebastian Bell** FRAM, Hon RAM (Principal, London Sinfonietta)

**William Bennett** OBE, Hon RAM (International Soloist, Principal, English Chamber Orchestra)

**Keith Bragg** Hon ARAM, AGSM, ARCM (Principal Piccolo, Philharmonia)

**Michael Cox**

(Principal, BBC Symphony Orchestra)

**Kate Hill** Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

**Patricia Morris** (piccolo) (ex-Principal, Flute, BBC Symphony Orchestra)

**Clare Southworth** GRNCM, PPRNCM (International Soloist and Tutor)

### Oboe

**Douglas Boyd** FRAM (Principal, Chamber Orchestra of Europe)

**Geoffrey Browne** (cor anglais) (English National Opera)

**Christopher Cowie** (Principal Oboe, Philharmonia)

**Margaret Eldis** (Alexander Technique)

**Tess Miller** ARCM, Hon RAM (Voice and Alexander Technique)

(Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)

**Celia Nicklin** FRAM (Principal, London Mozart Players)

**Melanie Ragge** MA, MPhil, Dip RCM, Hon ARAM, LRAM (freelance player and member, Campbell Wind)

### Visiting Professors of Oboe

**Alexei Ogrintchouk** (Principal, Rotterdam Philharmonic Orchestra)

### Clarinet

**Richard Addison** FRAM (Principal E flat and Bass, Royal Philharmonic Orchestra)

**Timothy Lines** (Principal Clarinet and Principal E flat clarinet, London Symphony Orchestra)

**Angela Malsbury** Hon RAM (Principal, London Mozart Players)

**Keith Puddy** FRAM, FTCL (Principal, New Queen's Hall Orchestra)

**Nicholas Rodwell** ARCM, Hon ARAM (Principal, Royal Opera House, Covent Garden)

### Visiting Professors of Clarinet

**Andrew Marriner** (Section Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

### Bassoon

**Richard Addison** FRAM (Principal, Royal Philharmonic Orchestra)

### Bassoon

**David Chatterton** Hon ARAM, AGSM, Cert Ed (contra-bassoon) (Principal, Royal Philharmonic Orchestra)

**Gareth Newman** BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)

**John Orford** Hon RAM, ARMC (Principal, London Sinfonietta)

### LRAM (Lecturer in Teaching)

**Robert Roscoe**

## 2003–2004 Highlights

- > Performances of significant chamber works given with members of the woodwind faculty, both at the Academy and in professional venues outside
- > Production of a Royal Academy of Music woodwind CD
- > Performances of complete works for large ensemble by Richard Strauss, Mozart's *Gran Partita* and works by Gounod, Beethoven and Rachmaninov, plus a new commission for 20 winds by Academy student Artem Vassiliev



Artistic Director and  
Head of Brass  
**James Watson** FRAM

Brass Department Administrator:  
Hannah Jackson BMus  
Telephone 020 7873 7320  
Email brass@ram.ac.uk

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Recent guest artists include PBO  
orchestras, Birmingham Royal  
Academy, Royal Birmingham  
Symphony, English Chamber  
Orchestra, Hallé, London  
Symphony, Amsterdam Radio  
Philharmonic, Philharmonie  
Royal Liverpool, Birmingham  
Royal Philharmonic, Scottish  
Orchestra, Ensemble 1789, etc.  
Royal Academy of Music

## Brass

### James Watson FRAM

James Watson has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with pop legends Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992–2000.

James was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. Head of Brass since 2001.

Photo location:  
the York Gate Collections

### The Course

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy.

Eminent visitors such as Canadian Brass, Joseph Allesi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron and Radovan Vlatkovic have given regular masterclasses.

A CD of symphonic brass music, directed by John Wallace and James Watson, was released in 2002.

### Your Audition

A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument.

See p.52 for general details.

'The Strauss *Festmusik* is brilliantly played and detailed... the Elgar *Severn Suite* is splendidly done... Throughout, the playing and ensemble of these brass professionals of the future are excellent'

Gramophone, February 2003,  
on *A World Tour*





### Ciprian Ilie: Trumpet (RAM)

(pictured above)

'When I attended the Academy's open day I immediately felt at home. In my first term here I was thrown into playing in Berlioz under Sir Colin Davis

at the Royal Festival Hall — I had an urgent hunt to find white tie and tails (and to learn how to tie a bow tie)! I have had the privilege of working with great musicians here,



including playing *Sequenza X* for Gabriele Cassone in a masterclass at the Berio festival presented by the Academy and the South Bank Centre.'

### The Teachers

#### Horn

Michael Thompson FRAM

(Hobrey Brain Chair, International Soloist)

Richard Watkins FRAM

(Hobrey Brain Chair, International Soloist)

#### Visiting Professors of Horn

Richard Clews FRAM, Principal, Orchestra

(at the Royal Opera House, Covent Garden)

David Pyatt

(Principal, London Symphony Orchestra)

#### Trumpet

Paul Archibald ARCM, ARAM

(former Co-Principal, Orchestra of the Royal Opera House, Covent Garden, former

Principal, BBC National Orchestra of Wales)

Robert Farley Hon RAM

(Principal, Hanover Band)

Howard Snell FRAM (former Principal)

(London Symphony Orchestra)

Derek Watkins (leading session player)

James Watson FRAM

Ian Wilson ARAM, Hon FRC

(former Natural Trumpet and Cornetto)

(former Sub-Principal, BBC SO)

(former Principal, LSO Orchestra 2002)

(former Principal, Royal College of Music)

(former Principal, Royal College of Music)

#### Visiting Professor of Trumpet

Rod Franks

(Orchestral Specialist and Principal Trumpet, London Symphony Orchestra)

#### Commercial Brass Consultant

Derek Watkins

(leading session player)

#### Tenor Trombone

Dudley Bright Hon ARAM

(Principal, London Symphony Orchestra)

Denis Wick FRAM (former Principal,

London Symphony Orchestra)

#### Visiting Professor of Trombone

Ian Bousfield Hon ARAM

(Principal, Vienna Philharmonic Orchestra)

#### Bass Trombone

Robert Hughes FRAM

(London Symphony Orchestra)

#### Tuba

Patrick Harrild Hon RAM

(Principal, London Symphony Orchestra)

#### Historical Brass Instruments

Susan Addison Hon ARAM

Sackbut and Early Trombone

(His Majesty's Sackbuts and Cornetts, Orchestra of the Age of Enlightenment)

Andrew Clark GGSM, Hon ARAM

Natural Horn

(Principal, Orchestra of the Age of

Enlightenment, Arrondissement Baroque Orchestra)

Robert Farley Hon ARAM

Natural Trumpet and Cornetto

(Principal, Hanover Band)

#### Serpent, Ophicleide

Stephen Wick

(London Gabrieli Brass)

#### LRAM (Art of Teaching)

Howard Snell FRAM

Adam Wright BMus, LRAM

### 2003–2004 Highlights

- > Symphonic Brass concert with Derek Watkins at Regent Hall, London
- > RAM Brass Soloists UK tour
- > Masterclasses with Ian Bousfield, Leonard Candelaria, Richard Clews, Rod Franks, Don Lucas, David Pyatt and Derek Watkins
- > Release of 'A World Tour' CD
- > Two current students in brass finals of BBC Young Musician of the Year
- > School workshops with the Orchestra of the Age of Enlightenment
- > Charity concert with members of LSO and Coldstream Guards
- > Themed trumpet classes
- > Brass ensembles of every shape and size including a horn ensemble and trombone choir



Head of Timpani and Percussion  
**Neil Percy** Dip RCM, ARCM, Hon ARAM

Timpani and Percussion  
Department Administrator:  
Hannah Jackson EMU  
Telephone 020 7873 7320  
Email [percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)

28/29



#### Past Students

Evelyn Glennie (1981)  
Maurice Mulcahy MB  
Colin Carter (1981)  
Simon Llewellyn (1981)

Academy's percussion section  
perform regularly in  
concerts and on film  
players to cover the world

## Timpani and Percussion

**Neil Percy** Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied at Chetham's School of Music, and jazz and composition at Eastman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first Shell/LSO scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras including the PMF, National Musicians Symphony and National Youth Orchestras. Head of Department since 2000.

Photo location: Marylebone Road, outside the Academy.

#### The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance

classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and Ethnic percussion and Drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, Eric Sammut and She-e Wu.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airta, Birger Sulsbruck, Evelyn Glennie,

'Students from the RAM gave a very fine account of Bartók's *Sonata for Two Pianos and Percussion*'

The Guardian, May 2002





#### Oliver Yates

(pictured above)  
I auditioned at the end of secondary school and I was accepted into the Academy because of my excellent playing combined with the department's lovely staff. I haven't only been taught on musical technique and sound but

also on musical theory, percussion and why the timpani is so important. I have been part of the Academy's 'Young Artists' programme which has been a great experience. I have been working on my technique and sound and



Academy/College Experience  
I have been part of the Academy's 'Young Artists' programme which has been a great experience. I have been working on my technique and sound and

Benedict Hoffnung (Baroque Timpani), Oladum Ensemble (Brazil), Anthony Kerr, David Searcy (Principal Timpani, La Scala Milan), Christopher Lamb (Principal Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic) Peter Erskine, Colin Currie and Joe Locke.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

#### Your Audition

Detailed requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) and from the Registry. Postgraduate students may opt to study timpani only or percussion only.

See p.52 for general details.

#### The Teachers

##### Timpani

Kurt-Hans Goedicke Hon RAM  
(Senior Professor of Timpani; Principal Timpani, Emeritus, London Symphony Orchestra)  
Simon Carrington GRSM, ARCM,  
Hon ARAM (Principal Timpani, London Philharmonic Orchestra)

##### Percussion

Neil Percy Dip RCM, ARCM,  
Hon ARAM (Principal Percussion, London Symphony Orchestra)  
Simon Carrington GRSM, ARCM,  
Hon ARAM (Principal Timpani, London Philharmonic Orchestra)  
Stephen Quigley ARAM (Principal Percussion, Royal Philharmonic Orchestra)  
David Jackson  
(London Symphony Orchestra)  
Andrew Barclay (Co-principal Percussion, London Philharmonic Orchestra)  
Nicholas Cole FRAM (former Principal Percussion, Royal Philharmonic Orchestra)

##### Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM  
(international soloist and recording artist)

##### Drum Set and Latin American Percussion

David Hassell Hon ARAM  
(session musician and renowned clinician)

##### International Drum Set Consultant

Peter Erskine  
(international soloist and recording artist)

##### International Maracas Consultant

Leigh Howard Stevens  
(international soloist and renowned clinician)

#### 2003–2004 Highlights

- > **Timpani/Percussion representatives in European Youth Orchestra, Schleswig Holstein, Verbier and the National Youth Orchestra of the Netherlands (NJO)**
- > **Masterclasses given by Evelyn Glennie, Eric Sammut, She-e Wu, Birger Sulsbruck, Colin Currie, David Searcy, Joe Locke, Anthony Kerr and Benedict Hoffnung**
- > **Sole UK recital given by Keiko Abe, performing with Academy timpani and percussion students**



Head of Conducting  
**Colin Metters** Hon ARAM, Hon RAM

Telephone 020 7873 7353  
Email [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)

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## Conducting

### Colin Metters Hon ARAM, Hon RAM

Colin Metters' wide experience affords him an enviable reputation across a wide spectrum of the music profession as conductor, orchestral trainer and conducting pedagogue. He has worked with leading symphony orchestras in the UK, and guest-conducted extensively abroad. Metters has an international reputation as a leading pedagogue, and has given masterclasses in Germany, Poland, Finland, Australia, Venezuela, Vietnam, China and the USA. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999, he was awarded the Vietnamese equivalent of the Order of Merit, the first to be made to a British citizen. Professor and Director of Conducting Studies since 1983.

Photo location: foyer to the David Josefowitz Recital Hall.

### The Course

Established in 1983 under the direction of Colin Metters, the Royal Academy of Music's postgraduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training. The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Regular classes are held throughout the term under the direction of Colin Metters, with additional masterclasses given by visiting guest conductors including Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

'A remarkable performance by the students' orchestra of nothing less than Mahler's Ninth Symphony with some superb solo contributions'

Sunday Telegraph,  
March 1999



## Conducting

Open Day: contact us for an individual appointment



### Leo Hussain

Conductor, Composer  
Following completion of his musical education, Leo Hussain spent time working in the music industry, including roles as a music editor, producer and composer. He has since returned to the world of music, conducting and composing.

Having spent the last few years working in the music industry, Leo has a wealth of experience in the field of music. He has worked with many of the leading orchestras and ensembles in the country, and has a deep understanding of the music business.



Leo has a wealth of experience in the field of music. He has worked with many of the leading orchestras and ensembles in the country, and has a deep understanding of the music business.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

### Your Audition

Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2005 for entry in September. Detailed requirements will be sent in mid-January and are available at [www.ram.ac.uk](http://www.ram.ac.uk). The closing date for receipt of applications is 7th January 2005. Whilst non-UK candidates may send a video (UK VHS only) to support their application, there is normally no shortlisting from video and the entire selection process is through the practical audition. See p.52 for general details.

### The Teachers

**Conducting and Orchestral Studies**  
Sir Colin Davis CBE, Hon RAM

George Hurst Hon RAM (Consultant)  
Colin Metters Hon ARAM, Hon RAM  
(Head of Conducting)

### Recent Successes

Paul Murphy (1988) Principal Conductor, Birmingham Royal Ballet  
Andrea Quinn (1989) Music Director, New York City Ballet  
Nicolae Moldoveanu (1993) Principal Conductor, English Sinfonia  
Martin West (1995) Assistant Conductor, English National Ballet  
Ilan Volkov (1997) Principal Conductor, BBC Scottish Symphony Orchestra  
Rumon Gamba (1998) Assistant Conductor, BBC Philharmonic  
André de Ridder (1999) Assistant Conductor, Bournemouth Symphony Orchestra  
Ludovic Morlot (2000) Assistant Conductor, Boston Symphony Orchestra  
Edward Gardner (2000) Assistant Conductor, The Hallé

### Conducting Options for other Students

Denise Ham Hon ARAM  
(Tutor in Undergraduate Conducting)

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting study but who are not on the Conducting postgraduate course itself.

### Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

### Postgraduate Studies

Students should have attained a 2:1 grade in the second-year exam to be eligible for this; however, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

### International Study

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.



Head of Musical Theatre  
**Mary Hammond** FRAM, LRAM

Musical Theatre Administrator:  
 Juleka Nwankwo  
 Telephone 020 7873 7483  
 Email [mth@ram.ac.uk](mailto:mth@ram.ac.uk)

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#### Musical Director and/or Repertoire Course

This Course is a full-time, intensive, one-year course, designed to provide students with the Musical Theatre Director's Certificate. The Musical Theatre Director's Certificate is a qualification awarded to students who have completed the course successfully.

## Musical Theatre

### Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

Photo location:  
 the Sir Jack Lyons Theatre pit.

### The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link from theoretical class work, via practical opportunities for entry to the profession.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates have appeared in West End productions of *My Fair Lady*, *Jerry Springer the Opera*, *Mamma Mia*, *Phantom*, *Les Miserables*, *Fame*, *South Pacific*, *Jumpers*, *High Society*, *Peter Pan*, *The Pirates of Penzance*, *Bombay Dreams* and *Our House*, and in tours of *The Full Monty*, *Beauty and the Beast*, *Spend, Spend, Spend*, *Sunset Boulevard*, *The Rocky Horror Show*, *Whistle Down the Wind*, *La Belle Helene* and *Zip*.

For more details please see [www.ram.ac.uk/mth](http://www.ram.ac.uk/mth)

A separate prospectus and audition details can be obtained from the Musical Theatre office.

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much, much better now.'

Chris Vincent, recent student



## Musical Theatre

Open Day: to be announced  
— see [www.ram.ac.uk](http://www.ram.ac.uk) for news



### Vumine Nomanyama

(pictured above)

'I come from South Africa and I taught music there before arriving in the UK with a tour of *The Mysteries*, produced in conjunction with Broomhill Opera. Having a background in music but no theatrical training, I decided to come to

the Academy to fine-tune my performing skills and specialise in Musical Theatre. Thanks to the acting classes I can now devise and explore a wider range of original characters. I have also worked hard with the singing and

voice teachers to improve my vocal technique. I've learned how to combine all these diverse skills to enhance my performance onstage, whether it's of *Les Mis* in the Duke's Hall or new works by Media and Applied Music students.'



## The Teachers

Mary Hammond FRAM, LRAM  
Head of Musical Theatre, teaching  
Integration of Acting and Singing

Karen Rabinowitz Hon ARAM  
(Course Leader, Director, teaching Acting,  
Musicology and Theory)

Anne-Marie Speed MA  
Teaching Studies, CDD, ALPH, Hon ARAM  
(Learner's Experience Craft Practitioner,  
Singing Voice)

George Hall Hon ARAM  
(Director, teaching Acting and Musical  
Theatre History)

John Jones (Director)

Julie Armstrong (Dance)

Stephen Hill FLCM, ARCM  
(Course Director)

Andrew Friesner GMus, RCM, LRAM  
(Music Theory)

## Visiting Teachers

Illustrious Guest Directors,  
Musical Directors and  
Choreographers are employed  
for specific projects, and have  
recently included:

Julian Bigg Guest Musical Director

Peter Cregeen Television Director

Jo Davies Guest Director

Michael Ferguson Television Director

Craig Horwood Guest Choreographer

Martin Koch Guest Musical Director

Martin Lowe Guest Musical Director

Andrew Neil Guest Director

Matt Ryan Guest Director

David Shrubsole Guest Musical

Director and Coach

Nick Skillbeck Guest Musical Director

Tony Slattery Visiting Lecturer

Nicola Treherne Visiting Choreographer

Mark Warman Guest Musical Director

Douglas Whyte Guest Musical Director

Stephen Wrentmore Guest Director

## Panel of Advisors

John Caird, Howard Goodall,  
Howard Harrison, Charles Hart,  
James Holmes, Nicholas Hytner,  
Martin Koch, Christopher Legge,  
Julia McKenzie, Andrew Neil,  
Dame Diana Rigg, Matt Ryan,  
Tony Slattery, Richard Toeman,  
David White

## Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)  
Graham Godfrey  
Ann James BA, LRAM, Hon RAM  
Mary King BA, PGCE, Hon ARAM  
Penelope MacKay AGSM, Hon ARAM  
Howard Milner MA, ARCM, FRSA  
Gareth Roberts ARAM, GRSM, LRAM  
Maureen Scott EVTS

## Vocal Coaches include

Stephen Hill FLCM, ARCM  
Charles Miller  
Bruce Ogston FTCL (Piano and Singing)  
Dane Preece BA, ARCM, LGSM, Hon BC  
Andrew Friesner GMus, RNCM  
Stuart Barr MA, MPhil, DipRCM  
Mark Etherington BA

## 2003–2004 Highlights

- **Concerts and recordings in a great variety of styles**
- **Showcases for agents and casting directors**
- **Major productions including *A Little Night Music* and *The Baker's Wife***
- **Concerts with Sir Elton John**
- **Masterclasses with Philip Quast, Julia McKenzie, Matthew Ryan, Nina Finburgh and David White**



Head of Jazz  
**Gerard Presencer** Hon ARAM

Jazz Administrator:  
 Darren Taylor  
 Telephone 020 7873 7338  
 Email jazz@ram.ac.uk

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#### Recent Student Successes

Chris Walker has been  
 named Jazz Criticism  
 1997-2000 (Student)

## Jazz

### Gerard Presencer Hon ARAM

Trumpet soloist, grew up playing in the London jazz scene of the early 80s. Plays, writes and arranges for Charlie Watts of the Rolling Stones. Featured soloist on Blue Note Record's largest ever selling release, *Cantaloup* by US 3. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting, Jamiroquai and James Brown. Winner of the British Jazz Awards trumpet category in 1995, 1997, 1999 and 2002. Signed to ACT Records with his quartet, latest release *Chasing Reality*. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

Photo location: Regent's Park, alongside the Academy.

### The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a combo that will play together extensively. The interaction between players can therefore develop to an exciting degree, perhaps creating lifelong musical associations.

Undeniably some of the finest jazz performers have been great composers too (from John Coltrane to Kenny Wheeler). We aim to continue this tradition with a full and varied course in composition and arranging—covering many aspects and forms of jazz music and possible applications within other genres. We aim that, by the time you graduate, you will have found

your own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

The department runs a four-year BMus programme, a nine-month Postgraduate Diploma and a 1–2 year MMus programme.

### Your Audition

Detailed audition requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) and from the Registry. You will be required to demonstrate proficiency in your chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). See p.52 for general details.

'The Academy is churning out fantastic young jazz musicians at a terrifying rate'

Jazzwise, June 2001



## Jazz

Open Day: to be announced  
— see [www.ram.ac.uk](http://www.ram.ac.uk) for news



### John Blaise: Percussion

John Blaise is a percussionist and a member of the school jazz band. He has been playing for over 10 years and is a member of the school jazz band. He has been playing for over 10 years and is a member of the school jazz band.



Everyone here wants to play. At much an exciting, we've often get to work with big names in the profession and perform in venues like the Royal and Pizza Express. I've also worked with the school

percussion department, and have performed with many music ensembles. I've been in 4 years the school orchestra, and have played performing in big outdoor venues and on tour overseas.

## The Teachers

### Trumpet

Gerard Presencer  
Chris Batchelor  
John Barclay

### Trumpet

Mark Bassey

### Tuba

Oren Marshall

### Saxophones

Martin Speake LTCL, FTCL  
(Ensembles and History)  
Julian Argüelles  
Iain Ballamy  
Mark Lockheart  
Tim Garland  
Julian Siegel

### Drums

Nick Weldon (Teaching Jazz)  
Nikki Iles  
Liam Noble  
Tom Cawley

### Drums

Ed Speight  
John Parricelli  
Phil Robson  
Mike Outram

### Drum Kit

Trevor Tomkins Hon ARAM  
(Teaching Jazz)  
Martin France  
Ian Thomas  
Gene Calderazzo

### Vibes

Anthony Kerr

### Voice

Anita Wardell  
Tina May

### Band (Ensembles and History)

Jeff Clyne Hon ARAM (Repertoire)  
Michael Mondesir  
Laurence Cottle  
Steve Watts  
Paul Westwood

### Flute

Andy Panayi

### Composition

Peter Churchill  
Mark Bassey  
John Thomas MMus, GTCL  
(Transcription Co-ordinator)  
Milton Mermikides  
(Computer Techniques)

### Visiting Composers

Various including Django Bates,  
Julian Argüelles, Robert Mitchell  
and Stan Tracey

### Harmonica

Barak Schmool MA, GRSM, LRAM

### Early Jazz

Keith Nichols GGSM, Hon ARAM

### Associate Jazz Artists

John Taylor  
Karl-Heinz Miklin  
John Surman  
Michael Gibbs

Ronan Guilfoyle  
John Abercrombie  
Bernard Purdie

### 2003–2004 Highlights

- > Ensembles taken by some of Europe's leading jazz musicians and composers including: Martin Speake, Julian Argüelles, Iain Ballamy and Michael Mondesir
- > Concert of Bix Beiderbecke music featuring Warren Vache
- > Workshops by Billy Cobham, David Freisen, Dave Kikoski, Joseph Locke, Joe Lovano, John Scofield, Tommy Smith, Hermeto Pascal and John Taylor
- > Concert of the music of Earth, Wind and Fire, transcribed by senior students
- > Concert series at Pizza Express jazz club, featuring collaborative projects between students and pros



Head of Media and  
Applied Music  
**Dick Walter** BA, Hon ARAM

Email [mediamusic@aram.ac.uk](mailto:mediamusic@aram.ac.uk)

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#### Past Students

Talvin Hawkins (201)  
Jennie Burt (197)  
Clive Dwyer (194)  
Richard Latham (198)  
Simon Saxton (198)  
James Langford (198)  
Neil Ross (1926-1928)  
George John Thomas (1926-1928)  
and the many others

## Media and Applied Music

'Walter has undoubtedly  
forgotten more technique  
than most composer/  
arrangers ever knew'

The Guardian, October 1999

#### Dick Walter BA, Hon ARAM

Composer, arranger and musical director. Works include several Arts Council commissions and two highly acclaimed CDs: *Capricorn Rising* (1996) and *Secret Moves* (1999). Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's *Butch Minds the Baby*. Work with orchestras includes Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Nomination for Jazz Arranger of the Year 2001. Director of Media and Applied Music Studies since 1998.

Photo location: a corridor  
alongside the Academy's  
recording studio.

#### The Course

The undergraduate Media and Applied Music course is designed to equip the student with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing—the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration—as well as the study of contemporary technology.

All of these studies are directly related to the needs of the contemporary working writer, and students are given opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment. As the course progresses, students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.





You should present a wide variety of your pieces — both compositions and arrangements — in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied preferably by a CD, or alternatively by a cassette tape. Submissions without a recording will not be considered. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media.

You must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition.

See p.52 for general details.

You must send your portfolio to the Registry by 22nd October 2004.

Timothy Bowers DPhil, BMus, ARAM  
(Principal Study)

James Brett BMus, LRAM  
(Pop Production)

Ruth Byrchmore MMus, BMus, ARAM  
(Principal Study)

Frank Lazarus  
(Theatre Music)

Andrew Linehan  
(History of pop music)

Ian MacPherson  
(Orchestration)

Roger Marsden BA  
(The Repertoire)

Peter Waygood  
(Business Studies)

Rick Wentworth  
(Composition)

Paul Westwood  
(Recording Workshop)

- A major concert by the students of the department, involving Academy players, musical theatre performers and singers
- Recording sessions for third and fourth-years with an orchestra of 38 players

Head of Historical Performance  
**Laurence Cummings**  
 MA, ARCM, FRCO, Hon ARAM

Historical Performance  
 Department Administrator:  
 Helen Thorp BA  
 Telephone 020 7873 7379  
 Email [historical.perf@ram.ac.uk](mailto:historical.perf@ram.ac.uk)

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#### Past Students

Elizabeth Kaffy (D), MA  
 Andrew Solomon (D), MA  
 Katherine McGilvary (D), MA  
 Adam McIlroy (D), MA  
 Anna Siva (D), MA  
 Matthew Woodworth (D), MA  
 Rebecca Hester (D), MA  
 Richard Sweeney (D), MA  
 Muriel Chappell and David  
 Eversham (D), MA

## Historical Performance

**Laurence Cummings MA,**  
 ARCM, FRCO, Hon ARAM

Studied at Oxford University and the Royal College of Music. Has played harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Musical Director of London Handel Orchestra and Tilford Bach Society. Head of Historical Performance since 1997.

Photo location:  
 the barrel-vaulted roof of the  
 David Josefowitz Recital Hall.

### The Course

The Historical Performance Faculty offers intensive training in all aspects of historically-informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the Faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform.

The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example, national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by eminent teachers, who are active as soloists and members of leading period instrument ensembles.

The faculty has close links with the Handel House Museum, and often presents concerts there.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions. The Becket Collection of period instruments has been kindly loaned to the Academy by Elise Becket Smith.

'Smooth and ideally flexible playing of the RAM Period Instrument Baroque Orchestra under Laurence Cummings. And the playing wasn't just "authentic" and polite: Cummings built up a truly operatic head of steam'

Opera magazine, February 2003,  
 on *L'Incoronazione di Poppea*





**Caroline Ritchie: Cello** (MMus)  
(pictured above)

I studied at Oxford before coming here originally on the PGDip programme, but then I converted to MMus to focus on my playing — and I've certainly done that.

The department forms a tight-knit and international community, so it's easy to be drawn into a huge range of projects. I've performed Mozart's Requiem for Roger Norrington at the Spitalfields

Festival, continuo viol for Royal Academy Opera's *Poppea* and lots of chamber music including piano trios for an OAE pre-concert performance at the QEH. Another highlight has been the baroque dance classes.



### Your Audition

Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 is available at London auditions.

See p.52 for general details.

### The Teachers

#### Consultant Visiting Professor

Christopher Hogwood CBE, Hon RAM

#### Strings

Elizabeth Kenny MA, ARAM  
(Lute and Theorbo)

Monica Huggett FRAM  
(Baroque Violin)

Nicolette Moonen (Baroque Violin)  
Simon Standage MA (Baroque Violin)  
Katherine McGillivray (Baroque Viola)  
Jennifer Ward Clarke Hon ARAM  
(Baroque Cello)

Jonathan Manson  
(Baroque Cello and Viola da Gamba)

Richard Campbell  
(Viola da Gamba and Violone)

#### Woodwind

Peter Holtslag Hon ARAM (Recorder)  
Daniel Brügger (Recorder)  
Lisa Beznosiuk Hon RCM  
(Baroque Flute)

Keith Puddy FRAM, FTCL  
(Modern and Classical Clarinet)

Katharina Spreckelsen ARCM  
(Baroque Oboe)

Andrew Watts (Baroque Bassoon)

#### Brass

Andrew Clark Hon ARAM, GGSM  
(Natural Horn)

Robert Farley Hon ARAM  
(Natural Trumpet and Cornetto)

Ian Wilson ARAM, FTCL  
(Natural Trumpet and Cornetto)  
Susan Addison (Early Trombone)  
Stephen Wick (Serpent, Ophicleide)

#### Visiting Professors

Anthony Halstead (Natural Horn)  
Jeremy West (Cornetto)

#### Historical Keyboards

Virginia Black FRAM (Harpsichord)  
Carole Cerasi (Harpsichord and Fortepiano)

Terence Charlston MA, MMus, ARAM, FRCO (Harpsichord and Basso Continuo)

Laurence Cummings MA, ARCM, Hon ARAM, FRCO (Harpsichord and Basso Continuo)

#### Visiting Professors

Kenneth Gilbert Hon RAM  
(Harpsichord)

Andreas Staier

#### Voice

Paul Esswood Hon RAM  
Ian Partridge CBE, Hon RAM, LGSM

### 2003–2004 Highlights

- > Becket Ensemble concert with Trevor Pinnock
- > Monteverdi *Vespers* (1610) at Spitalfields Festival
- > Period Instrument Baroque Orchestra (PIBO) concert at the BBC Proms, in collaboration with Academy of Ancient Music and English Concert, directed by Andrew Manze
- > PIBO at Tilford Bach Festival
- > Italian Baroque project at Hatchlands Park, directed by Stephen Preston
- > Chamber project with Jonathan Manson
- > Masterclasses with Gustav Leonhardt, Kenneth Gilbert, Alison McGillivray, Ingrid Seifert, David Watkin and Catherine Mackintosh
- > Baroque Dance project with Mary Collins
- > Ongoing collaboration with the Orchestra of the Age of Enlightenment

Head of Academic Studies  
**Jeremy Summerly**

MA, MMus, Hon ARAM, Hon FASC

Telephone 020 7873 7352

Email [academic.studies@ram.ac.uk](mailto:academic.studies@ram.ac.uk)



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## Academic Studies

**Jeremy Summerly** MA, MMus,  
Hon ARAM, Hon FASC

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990–6. Has conducted 40 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999. Freelance record producer and writer/presenter for BBC Radios 3 and 4. BBC Studio Manager 1982–9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Photo location:  
Professors' pigeon holes.

### The Course

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see p.46/47 for more details on the BMus.

'A tour de force of stamina as well as musical subtlety and selflessness'

The Independent, April 2000  
(Part's *Passio* in Westminster Cathedral)





**Oliver Coates: Cello**

(pictured above)  
As a member of the York Gate Collections, Oliver Coates has been instrumental in the development of the Academy's playing collections of stringed instruments and pianos, along with other instruments, documents and images, are displayed in three floors of galleries. The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition.



received the first performing musicians. It is a word that has provided a framework for the Academy's development as a centre for musical research and performance. The Academy's commitment to the study of music is reflected in its research, theory and practice, and in its commitment to the study of music in its many guises.

received the first performing musicians. It is a word that has provided a framework for the Academy's development as a centre for musical research and performance. The Academy's commitment to the study of music is reflected in its research, theory and practice, and in its commitment to the study of music in its many guises.

## The York Gate Centre for Performance Research

(pictured above right)

Exhibitions taken from the Academy's playing collections of stringed instruments and pianos, along with other instruments, documents and images, are displayed in three floors of galleries. The York Gate Collections host weekly research events with performances, workshops, seminars, talks and discussions. These open sessions, involving staff, students and visiting performers and scholars, are designed to stimulate critical reflection and wide-ranging debate on current theory and practice in performance and composition.

With its new doctoral programmes (in Performance Practice and Composition) and free public access to the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

## Alexander Technique

Alexander Technique has been taught at the Academy for over 20 years. Lessons are provided by a team of highly-qualified teachers, some of whom are also professional musicians. Students normally receive 20 lessons spaced throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury.

## The Teachers

Liam Abramson BSc  
(Business for Musicians)

Dominic Alldis Hon ARAM

Michael Allis PhD, MMus, BMus,  
Hon ARAM (Senior Postgraduate Tutor)

George Biddlecombe MA, PhD,  
GRSM, LRAM, ARCM, ARAM

Timothy Bowers DPhil, BMus, ARAM  
(Undergraduate Tutor)

Ruth Byrchmore MMus, BMus, ARAM  
(Undergraduate Tutor)

Sarah Callis PhD, BA, Hon ARAM

Laurence Cummings MA, FRCO,  
ARCM

Jeremy Filsell MA, FRCO

Amanda Glauert MA, PhD, ARCM  
(Head of Research)

Neil Heyde MMus, BMus, Hon ARAM

Colin Huehns MA, PhD, ARAM

Gerard McBurney MA, Hon ARAM

Patrick Russill MA, Hon FGCM, Hon RAM

Peter Sheppard Skærvæd ARAM,  
LRAM (Academy Research Fellow)

Jeremy Summerly MA, MMus,

Hon ARAM, Hon FASC

William Whitehead BA, MMus, FRCO

## Supporting Studies

Roderick Chadwick MA, MMus,  
LRAM, ARAM (Head of Supporting Studies)

Denise Ham GTCL, LTCL, ARCM,  
Hon ARAM (Conducting)

Milton Mermikides BSc (Econ.),  
BMus, OC (Head of Technology)

David Pettit MA, BMus, FRCO,  
Hon ARCM, Hon FTCL, Hon ARAM  
(Aural Training)

Nicholas Walker LRAM, ARAM  
(Keyboard Skills)

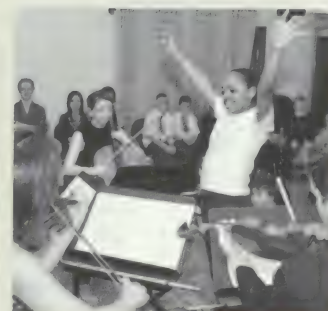
## Head of Alexander Technique

Paul Moore LTCL, MStat

Open Academy Administrator  
**Jonathan Bingham**

Tel: 020 7873 7481  
Email: [openacademy@ram.ac.uk](mailto:openacademy@ram.ac.uk)

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## Open Academy

'Thank you for the music lessons, you are the funniest people I have ever worked with. I thought it was a great experience, thank you for letting us take part. PS the concert was WICKED!'

Participant from Tower Hamlets, February 2004

### Introduction

Open Academy is a major new initiative. It combines a series of educational projects — some already existing and some brand-new — which all challenge preconceptions of what music conservatoires do.

The Academy's mission, since its foundation in 1822, has always been to provide musical training at the highest level. Open Academy expands the potential 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly from Open Academy, as they engage in innovative education projects.

### Music in Community

Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects and gain expertise in amateurship and workshop leadership — specialist skills which are in great demand throughout the music profession. The students, each working on an internship with a partner organisation, devise and execute professional education projects whilst receiving training 'on the job'. Sessions with leading amateurs, performers and composers cover communication techniques, creative composition, special needs training, new media tools and marketing.

Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival and the Orchestra of the Age of Enlightenment. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community centres throughout London.

### Access

The Academy is committed to widening access and to providing new gateways towards learning. In special Open Days, young musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers. Teams of staff and students also reach out into the community with a new series of 'Roadshows', which present a practical, participatory insight





Zsófia Zsuzsanna (Head of Woodwind) works with a student from the USA using video-conference technology.

into the Academy and the music profession as a whole.

A significant foundation programme is under preparation for students who do not as yet possess the full range of skills and experience required to join the BMus programme. The programme will assess potential students on raw talent and aural perception, on any instrument and in any musical idiom. Video-conferencing (see below) also allows the Academy to reach new audiences.

#### York Gate Collections

The Academy's 'gateway to music history in the making' acts as a portal between the outside world and the academic research activities of students and staff. York Gate is a venue for live music as well as an exhibition space, and presents a regular series of

public events which combine discussion with performance. A website, currently in development, will provide universal access to records of these research events as well as detailed information on the many outstanding instruments, artefacts, images, documents and archives in the Collections — all enabling users to make their own creative connections between past, present and future.

#### Preparing for the profession

The Academy's Business for Musicians module, another mandatory part of the undergraduate training programme, spills over into a series of 'Into the Future' seminar days, open to musicians from across the country as well as Academy students. Industry-wide business practitioners present guidance on many career and development-related subjects.

#### LRAM

The Licentiate of the Royal Academy of Music (LRAM) diploma provides a comprehensive introduction to the principles of teaching through practical work.

The LRAM is available to all students and there are plans to extend its range through distance learning.

#### Further initiatives in preparation

The Academy is developing an integrated e-learning programme which will support learning over the web for students, enthusiasts and professionals of all ages.

Video-conferencing as a learning tool at the Academy was launched in March 2004, with teachers in London working in real-time with students in Cleveland, New York and Helsinki. Audio-visual collaborations will enable

outreach programmes to extend across international borders — from Tower Hamlets to Harlem.

The Creative Technology Centre will provide an inspiring, multi-dimensional, interactive environment where people of all ages and backgrounds can explore music as sound. A scheme with Massachusetts Institute of Technology will explore hyper-instruments, integrating future technologies with a broad range of contemporary music.

The Academy offers annual summer schools for 15–17 year-olds from all backgrounds who have an interest in music and who aspire to higher education.

## Postgraduate Programmes

An introduction

Photo location: alongside the David Josefowitz Recital Hall.

Senior Tutor in  
Postgraduate Studies  
**Michael Allis** BMus, MMus, PhD,  
Dip RCM, LTCL, Hon ARAM

Tutor & Chair of Postgraduate  
Diploma Studies  
**Virginia Black** FRAM, Dip RAM

Head of Research  
**Amanda Glauert**  
MA, ARCM, PhD, Hon ARAM  
Reader in Music, University of London

### Our Range of Programmes

The Academy offers the following at postgraduate level:

- > Postgraduate Diploma in Performance — PG Dip
- > Master of Music in Performance — MMus
- > Master of Music in Composition — MMus

- > Postgraduate Diplomas in Opera Performance (see p.08–09) and Musical Theatre (see p.32–33) — PG Dip
- > Research degrees in Composition or Performance Practice — MPhil and PhD

All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full. Applicants can receive a full programme specification for each programme on request.



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## Research Degrees

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

### Teaching Delivery

Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and the student's principal supervisor. The closing date for receipt of MPhil and PhD applications is 7th January 2005.

### MPhil/PhD in Performance Practice

#### Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

#### Learning Outcomes

Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

#### Entry

On application students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).



### Bryan Wallick

Chairman of the Academy Board  
and a composer, Bryan Wallick  
has been a member of the  
Academy since 1995. He is  
currently a professor of  
composition at the University  
of York and a member of the  
Academy's Council.

He is also a member of the  
Academy's Council and has  
been a member of the  
Academy's Council since 1995.  
He is also a member of the  
Academy's Council and has  
been a member of the  
Academy's Council since 1995.



### Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work or compositions, and research degree students have to submit

a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

### Programme Duration

Some postgraduate programmes follow a standard length of study, like the 9-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, educational needs, and funding

position. The Conducting and Vocal programmes usually last three years.

The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

### Assessment

As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD), which is usually expected to include performance documentation of various kinds.

### Supporting Studies

Research students attend and take part in doctoral seminars and performance research seminars held in the York Gate Collections.

### MPhil/PhD in Composition Aims and Objectives

The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and to reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

### Learning Outcomes

Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as

well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

### Entry

On application, students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

### Assessment

As a final assessment, students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

### Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars and the New Repertoire Forum.

## Postgraduate Diploma in Performance and MMus in Performance

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### Introduction

The Postgraduate Diploma and MMus in Performance aim to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards. The programme aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The MMus programme has been created in response to the growing interest in performance research. The programme will interest students who wish to combine high-level performance opportunities with different kinds of academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. The programme is designed to meet the needs of diverse

students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.

MMus students wishing to follow an entirely practice-based programme should choose Presentation in Performance (see Specialist Performance options) and Concert Project (see Project Work). Correspondingly, MMus students interested in academic study should choose Performance Analysis, and Dissertation.

## MMus in Composition

### Introduction

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator.

The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme.

The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

### Core Composition Aims and Objectives

The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.



### Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their



### Programme Summary

The PG Dip/MMus programmes can be taken over one or two years (or three years for vocal and conducting students).

All students are assessed in:

- Core Performance (100 credits)
- Specialist Performance (20 credits).

MMus students, in addition to these, undertake:

- Project Work (60 credits).

The PG Dip thus incorporates 120 credits, over a minimum 9 months study; the MMus 180 credits, over a minimum 12 months' study.

### Core Performance (PG Dip and MMus)

#### Learning Outcomes

Students will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance.

#### Assessment

- Final Recital (or equivalent)
- Concerto Assessment (or equivalent)
- Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

### Specialist Performance (PG Dip and MMus)

#### Learning Outcomes

Students will be equipped to perform to a high level in a 'real-life' performance context that is relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills to the demands of a particular practical and, in some cases, academic context.

#### PGDip Options

One of:

- Presentation in Performance
- Faculty-specific course.

#### MMus Options

One of:

- Presentation in Performance
- Performance Analysis
- Faculty-specific course.

### Project Work (MMus only)

#### Learning Outcomes

Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes which allow such aims to be realised. They will have developed a critical awareness of the current debates within practice-based research and/or musicology. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

#### Options

One of:

- Dissertation
- Concert Project.

### Elena Langer Composition

Featured in the *Philosophy of Music* Conference, and named by *London Society for the Performing Arts* as one of the leading composers in the UK, Elena Langer is a composer and performer. She is currently working on a new opera, *The Academy of the Performing Arts*.

Her work has been featured in the *Philosophy of Music* Conference, and named by *London Society for the Performing Arts* as one of the leading composers in the UK. She is currently working on a new opera, *The Academy of the Performing Arts*.

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distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

#### Portfolio (90 credits)

A number of items, as specified in faculty requirements and negotiated with the Head of Department.

### Profile Report on Faculty Activity (30 credits)

Reports from individual lessons and from coursework in:

- Conducting
- Orchestration
- Analysis
- Skills Tests (including Take-Away paper and special projects).

### Project Work

#### Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon

their activity as composers and to refine their skills in academic and practical presentation.

#### Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their

musical ideas effectively in live presentation—whether in the context of a seminar, rehearsal or concert—so combining academic and practical skills.

### Analysis Project (30 credits)

A written project of c. 5–8,000 words

### Concert Presentation (30 credits)

Students organise and present a concert of their own music.

## Undergraduate Programme: BMus

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### Introduction

The Academy is a full member of the University of London.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Details are available on request.

### The Tutor System

Two BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of a student and act as an effective and important



Above: Barbara Bonney  
masterclasses, October 2003.

representational link between the student and the institution. International students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

### Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an

### Courses for Composers

- Techniques of Composition
- > (Years 1–4) covers fundamental technical and structural concepts of composition from the 16th
- > century to the present day.
- Instrumentation & Computer Transcription and Advanced Orchestration are studied in Years 2 and 3 respectively.

### Courses for Media and Applied Music

- Years 1 and 2: Commercial Workshop and Manson Ensemble
- Years 3 and 4: Commercial Workshop, Manson Ensemble and Symphonic Workshop.

### Techniques and Analysis (T&A)

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

### Introduction to Performance Practice (IPP)

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

### Business for Musicians (BfM)

Practical training in a variety of career skills essential to many musicians, such as general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

'When done as well as this, above all with such verve and enthusiasm, student opera is hard to resist. With prospects such as this standing by, we can feel reassured about the vocal future'

Opera, February 2004  
(Royal Academy Opera's  
Il mondo della luna)



additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

### Ensembles

All performance activities are assessable within the BMus degree.

### Ensembles for Orchestral Players

In addition to regular chamber music, the Academy provides comprehensive orchestral training (p.07). Orchestral planning generally follows a four-year cycle:

• Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble

> Years 2 and 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble, and in Media & Applied Music sessions

> Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles. String players are selected for the Royal Academy Soloists by audition. There are ample opportunities for performance groups in Historical Performance. The Sinfonia or 'period' ensembles perform for Royal Academy Opera as appropriate.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.



### Ensembles for Singers

These include choirs as well as miscellaneous classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

### Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

### Undergraduate Concerts

By agreement with their teacher, students may submit a lunchtime or early-evening concert proposal to the Concert Manager. All performances are assessed and contribute towards course units for Ensembles. There are also regular performance opportunities outside the Academy.

### Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

### Topics in Western Music History (TWMH)

This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

### Humanities

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.



## Undergraduate Programme: BMus (continued)

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### Supporting Studies

The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

### Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

### Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.



### Conducting

All students are taught the basic elements of baton technique and ensemble training.

### Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.

### Professional Development

A compulsory component of Year 3. Term 1: Principles of Education. Term 2: Music in Community. A pass in Principles of Education is a registration requirement for the LRAM Teaching Diploma: (see p.43). Registration costs £75.

## One-Year Programmes

### Foundation Programme

If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme—offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 4.5.

If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus. Further information is available from [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

### Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

The common principles are to:

- > enable you to benefit from one year of conservatoire education
- > provide you with a tailor-made course of study according to your individual strengths and needs
- > offer you the same performance opportunities provided for degree students (with the approval of your Academic Tutor and Head of Study)
- > offer you appropriate academic subjects in consultation with your Tutor
- > assess your practical and/or academic progress by examination
- > provide a transcript of your studies, but no award (degree or diploma).

'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with RAM Symphony Orchestra



## Undergrad. Programme: BMus One-Year Programmes

### Entry to the BMus programme other than in Year 1

In some cases it is possible to enter BMus in Year 2 or Year 3. You will normally be studying on a music degree at another institution, and will have received sufficient credits to allow a transfer to the Academy's degree programme. Entry will usually be to Year 2, however in exceptional cases entry to Year 3 may be possible. Any transfer must be agreed by your current institution.

### Exchanges

The Royal Academy of Music offers its students the chance to study abroad as part of their undergraduate studies. Two types of exchanges are on offer; those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements the Academy has with institutions in North America, Australia and Japan, also with institutions in Europe which are not members of the Socrates-Erasmus scheme. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.



Above: Renée Fleming at the Academy in November 2003, with vocal students and Cherie Blair.

### Classification of degrees

In awarding degrees, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

### Annual Review

Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of credits and satisfying requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

The categories are:

- Gap Year—if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

- Year Abroad—if you are a non-UK student and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period). We prefer you to attend for an audition (BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

- Organ Foundation—if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

- Exchange Programmes  
The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a BMus programme going into Year 3, but can also be for students studying on a Postgraduate Diploma programme or MMus programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship.

Please ask your institution's Exchange Coordinator for further information.



Instrument Custodian, David Rattray, with children from Tower Hamlets

## Application Procedure

An overview by Registrar and Projects Manager, Philip White, (pictured right in York Gate)

Email [registry@ram.ac.uk](mailto:registry@ram.ac.uk)

### How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2005 will take place at the Royal Academy of Music between 29th November and 10th December 2004.

### Contacts

Registrar and Projects Manager:  
Philip White LRAM, FRAM

Admissions Officer and  
International Affairs Co-ordinator:  
Edward Kemp-Luck MA, ARCM, FRCO

Telephone +44 (0)20 7873 7393  
Fax +44 (0)20 7873 7394  
Email [registry@ram.ac.uk](mailto:registry@ram.ac.uk)

### Application Procedure

You must fill in and return an official application form with an application fee. Forms and more information are available at [www.ram.ac.uk](http://www.ram.ac.uk) and from the Registry.



If you are applying for the MMus programme, you must include two pieces of music-related written work (1000-2000 words each). Further information is available from [www.ram.ac.uk](http://www.ram.ac.uk) or the Registry. If we decide that the MMus is unsuitable for you, we will invite you to audition for the Postgraduate Diploma instead — and if you

do not take up this offer, a half-refund of their application fee will be made.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness certified by a doctor before the end of December 2004. However, because of the strict

## Entry Qualifications

### Undergraduate Programmes: BMus Age

Normally 17 at the time of registration (but see below—Special Admissions).

### Entrance Standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, [www.abrsm.ac.uk](http://www.abrsm.ac.uk)) examinations at Grade 8 and Advanced Certificate level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

### Academic Qualifications (UK and Ireland)

- > England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- > Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

### Other Qualifications equivalent to GCE A-level:

- > BTEC National Diploma
- > VCE (Vocational A-level/Advanced GNVQ)
- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM Grade 8 (Practical)
- > 'Double' Advanced examinations in Music will satisfy the two A-level requirement.
- > International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.

### Academic qualifications (International)

You may verify the acceptability of your qualifications at [www.ram.ac.uk](http://www.ram.ac.uk), but you should send copies of official transcripts or certificates with your application form. If subsequently offered a place, you must send original documentation to the Registry.



numbers of places available, late auditions will not be held if faculty quotas are already reached.

#### **Deferred Entry**

The Academy does not consider applications for deferred entry.

#### **Open Days**

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards applicants who may wish to consult specific staff on any aspect of the Academy 'experience'.

Open Days are organised from late September by each department. For details please see [www.ram.ac.uk](http://www.ram.ac.uk), or write to the relevant department.

You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

#### **Allocation of teachers and Consultation Lessons**

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal.

Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

#### **Key Application Dates**

For auditions in East Asia, please contact the relevant centre by 1st October 2004 (see page 55). Dates for Australian and East Asian auditions are subject to confirmation.

#### **1st October 2004**

Application forms deadline including recordings and MMus essays (except Conducting, Choral Direction and Church Music, North American auditions and Musical Theatre).

#### **22nd October 2004**

Portfolio and accompanying recording deadline for Media and Applied Music, Composition.

#### **Early November 2004**

Notification of audition for London applicants.

#### **November 2004**

Auditions in East Asia.

#### **1st November 2004**

Deadline for Musical Theatre applications.

#### **1st–10th December 2004**

Auditions in London.

#### **7th January 2005**

Application deadline for Conducting, Choral Direction and Church Music and North American auditions. Application deadline for Research candidates.

#### **Early January 2005**

Notification of Australian and North American audition dates. Auditions in Australia.

#### **February/March 2005**

Conducting auditions in London.

#### **March 2005**

Choral Direction and Church Music auditions in London. Auditions in North America.

#### **Postgraduate Programmes Age**

Normally 21 by 31st December in the year of entry.

#### **Entrance Standards**

At least equivalent to a recognised music diploma in the Principal-study.

#### **Academic Qualifications**

Candidates should normally be completing or have completed a full-time (undergraduate) programme of musical study. Candidates for the MMus must possess a good honours degree, normally in Music. Candidates for the MPhil must possess a Masters degree.

#### **Equality**

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at [www.ram.ac.uk](http://www.ram.ac.uk).

#### **English Language Requirements for International Students**

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency by 1st May 2005. The Academy has adopted the International English Language Testing System (IELTS – academic tests) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are:

- > Foundation (4.5)
- > BMus/Year-In (5.5)
- > PGDip (5.0)
- > MMus (7.0).

Information on test centres can be obtained from [www.ielts.org](http://www.ielts.org) or from the Registry. In countries where IELTS is not available, the Academy will accept TOEFL results as follows:

- > Foundation: 450 (paper test), 133 (computer test)
- > BMus: 550 (paper test), 210 (computer test)
- > PGDip: 500 (paper test), 173 (computer test)
- > MMus/MPhil: 600 (paper test), 250 (computer test).

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year.

'Rodney Clarke, presented with his first-class degree at the Royal Academy of Music in the morning then went on to win the English Song Prize that afternoon at the Concordia Foundation's Competition'

London Evening Standard,  
July 2001

## Fees

### Application Fees

Application fee: £60 (or £70 if received after the advertised closing date). Application fee for auditions in North America: £120 sterling. Application fee for South Korea: Refer to local audition co-ordinator.

Application fee for Composition, Media & Applied Music and Research degrees: £35, with a further £25 payable if you are called for interview following scrutiny of your portfolio.

The Academy accepts payments by sterling cheque, Eurocheque, UK postal order, bank transfer or cash (do not send cash by post). If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline may be placed on a waiting list for an audition; an additional late fee of £10 will be payable.

Annual fees for full-time programmes for 2005–2006 have not yet been determined. Fees for 2004–2005, which are likely to rise, are:

	Home/EU	International
BMus	£1,150	£13,000
PG Dip	£5,725	£13,000
MMus	£6,250	£13,000
MPhil/PhD	£3,600	£7,500
Foundation	£6,500	£13,000
Year-In	£5,200	£5,200
Organ		
Foundation	£6,250	£6,250
Musical		
Theatre	£9,100	£9,100

Home/EU fees are subsidised by the UK government.

### Payment of Tuition Fees

Most EU students will be entitled to pay fees at the 'home' rate provided they meet certain residency conditions which are detailed at [www.ram.ac.uk](http://www.ram.ac.uk) and in the notes sent out with application forms.

Annual fees, other than those payable by EU students on the BMus Programme, are normally payable in advance with a 25% deposit due in mid-April (1st March for candidates auditioned in Asia).

Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be means-tested for a 'fees' award. These awards and any subsequent loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EU (non-UK) students

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## Your Audition

### Audition Requirements

Please see the relevant department pages for specific details of audition requirements. Further details appear at [www.ram.ac.uk](http://www.ram.ac.uk).

Technical work (scales, arpeggios, etc) may be required of all instrumentalists.

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check [www.ram.ac.uk](http://www.ram.ac.uk) or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

'there was little to choose between singers of style, timing and considerable class'

The Times, November 2003  
(il mondo della luna)

### International Candidates

If you live in Europe, you must attend the main London auditions in December 2004. Other international candidates are strongly advised to do likewise (but also see below):

#### Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2004) or North America (March 2005, Toronto, New York and Boston). Auditions in North America are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

The deadline for receipt of applications is 7th January 2005. The application fee is £120.

Some auditions (e.g. composition vivas) may be possible via audio-visual link with Cleveland Institute of Music. For details, please contact the Registry.



who will be notified individually on how to apply for a 'fees only' award (NB cost-of-living loans are not available to non-UK students).

### Financial Assistance

Student loans are only available to UK students attending the BMus Programme (see above).

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. If you have auditioned successfully before 31st January, we will send you a Financial Aid Form.

Students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

### Scholarships

Entrance scholarships are awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

### ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at



the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information and application forms are available *only* from the ABRSM ([www.abrsm.ac.uk](http://www.abrsm.ac.uk)), 24 Portland Place London W1B 1LU Telephone +44 (0)20 7636 5400 Email [international@abrsm.ac.uk](mailto:international@abrsm.ac.uk)

### Fees Your Audition

### Certification of Fees

If you accept a place you must produce a written assurance, certified by an authoritative person such as a bank manager, that you have sufficient financial resources to cover both fees and living costs for your *entire* programme of study.

### USA Students

The Academy is a designated institution for American students to apply for a Stafford Loan or for deferment of payment on an existing loan account. The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants. You should approach your loan provider and request a duplicate copy of the relevant paperwork. This should be sent to the Academy for completion and ratification.

### Candidates from Australasia

If you live in Australasia, you must audition in either London (December 2004) or Australia (dates to be confirmed, Brisbane, Melbourne and Sydney). Auditions in Australia are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

The deadline for receipt of applications is 7th January 2005. The application fee is £60.

### Candidates from East Asia

Auditions take place in Tokyo, Seoul, Hong Kong and Taipei in early January 2005. If you live in East Asia, you must attend either one of these auditions or the main auditions held in London in December 2004. Auditions in East Asia are not open to applicants for Jazz, Composition, Conducting, Choral Direction, or Musical Theatre.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

### PR China Centre

Professor Su Zhen,  
Central Conservatory of Music,  
43 Bao Jia Street, Beijing,  
PR China 100031  
Telephone +86 10 66412585  
Fax +86 10 66413138  
Email: [china.auditions@ram.ac.uk](mailto:china.auditions@ram.ac.uk)

### Japanese Centre

Mrs Yoko Takamoto  
65-1-203 Kamimaru-tenjincho,  
Nakahara-ku, Kawasaki-shi,  
Kanagawa-ken, 211-0007 Japan  
Tel/Fax +81 44 744 1687  
Email: [ram-japan@crocus.ocn.ne.jp](mailto:ram-japan@crocus.ocn.ne.jp)

### Korean Centre

c/o Hyeon-Jeong Ro-Shorr,  
23-101 Hanyang Apt.,  
Apkujung, Kangnamgu, Seoul  
Tel/Fax +82 2 3446 3173  
Email: [korean.audition@ram.ac.uk](mailto:korean.audition@ram.ac.uk)

### Hong Kong Centre

The Dean, Hong Kong  
Academy for Performing Arts  
1 Gloucester Road, Wanchai,  
Hong Kong  
Telephone +852 2584 8500  
Fax +852 2802 4372  
[www.hkapa.edu](http://www.hkapa.edu)

### Taiwan Centre

Miss Aki Lin, Music Department,  
Soochow University,  
Wai Shang Hsi, Shihlin,  
Taipei 111, Taiwan ROC  
Telephone +886 (0)2 2883 2961  
Fax +886 (0)2 2773 8834  
Email: [akilin@mail.scu.edu.tw](mailto:akilin@mail.scu.edu.tw)

### Video and CD Recordings

If you do not live in Europe, East Asia, Australasia or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the *same* performance.

All recordings must be received by 1st October 2004 and must be authenticated by a person of authority. You must complete the standard application form and video form.

### Your Audition Date

Please see p.53 or [www.ram.ac.uk](http://www.ram.ac.uk) for key application dates.

### Notification of Results

The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates placed on the reserve list as soon as we have any further news. Candidates who have been offered a place but wish to withdraw should write to the Admissions Officer. All offers made are conditional upon the candidate achieving the stated educational and language requirements.



## Credits

### Patron

Her Majesty The Queen

### Senior Management

Principal:

Prof. Curtis Price

AM, PhD, Hon RAM, FKC, FRCM, FRNCM

Vice-Principal and

Director of Studies:

Prof. Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

Director of Finance

and Personnel:

Jan Whitehouse

(pictured below)

CIPFA, MILAM, MIM, Hon FRAM

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### Undergraduate Programmes

Head of Undergraduate Programmes:

Jeremy Summerly

MA, MMus, Hon ARAM

Tutor and Academic

Co-ordinator of BMus Studies:

Timothy Bowers

BMus, DPhil, ARAM, ARCM (Tutor and

Academic Co-ordinator of BMus Studies)

BMus Tutor & Education

Development Manager:

Ruth Byrchmore MMus, BMus, ARAM

### Postgraduate Programmes

Senior Postgraduate Tutor:

Michael Allis

BMus, MMus, PhD, Dip RCM, LTCL,

Hon ARAM

Programme Leader,

Postgraduate Performance:

Virginia Black FRAM, Dip RAM

Head of Research:

Amanda Glauert

MA, ARCM, PhD, Hon ARAM

Assistant Postgraduate Tutor:

Aaron Shorr ARAM

### Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

### Administrative Officers

Registrar and Projects Manager:

Philip White LRAM, FRAM

Academic Secretary:

Elizabeth Battarbee BScEcon

Communications Manager:

Peter Craik MA, MSc

York Gate Collections Curator:

Frances Palmer MA, PhD, FSA, FMA

Librarian:

Kathryn Adamson

BA, MA, Dip Lib, Hon ARAM

Instrument Custodian:

David Rattray Hon ARAM

Estates Manager:

Peter Smith GRSM, LRAM, ARAM

Collections Registrar:

Janet Snowman BA, Hon ARAM, FRSA

Financial Controller:

Michael Cherry FCCA

Personnel Manager:

Juliet Edwards FCIPD, MCMI

### Governing Body

President

Her Royal Highness

The Duchess of Gloucester

GCVO, Hon FRAM

Vice-Presidents

Sir David Lumsden

MA, DPhil, Hon RAM, Hon FRCO

Ursula Vaughan Williams Hon FRAM

### Members of the Governing Body

Lord Burns (Chairman)

GCB, BA, Hon FRAM

Elise Becket Smith Hon FRAM

Steven Isserlis Hon RAM

Dame Felicity Lott DBE, FRAM

Alastair Ross Goobey

John Ritblat Hon FRAM

Simon Robey

Lady Sainsbury Hon FRAM

Nicholas Snowman Hon RAM

Sir James Spooner Hon FRAM

John Suchet Hon FRAM

Jonathan Sumption QC

Julia Yorke Hon FRAM

### Representatives to the Governing Body

Two Professorial Staff

Representatives

Two Student Representatives

One Administrative Staff

Representative



### Chancellor of the University of London

Her Royal Highness

The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.



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Registered Charity No. 310007

[www.ram.ac.uk](http://www.ram.ac.uk)

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography: Joe Dilworth, Fiona Campbell, Rita Castle, Hanya Chlala, Peter Cook by kind permission of John McAslan and Partners, Jonathan Dockar-Drysdale, Jim Four, Nick Turpin by kind permission, Adrian Paul, and Alan Wood.

Design and art direction: Intro

#### Term dates, 2005–6

12th September 2005 –  
2nd December 2005

9th January 2006 –  
31st March 2006

24th April 2006 –  
28th June 2006

## How To Find Us

- 1 Royal Academy of Music**  
Marylebone Road  
London NW1 5HT
- 2 University of London Senate House**  
Malet Street  
London WC1E 7HU
- 3 King's College London**  
The Strand  
London WC2R 2LF







University  
of London